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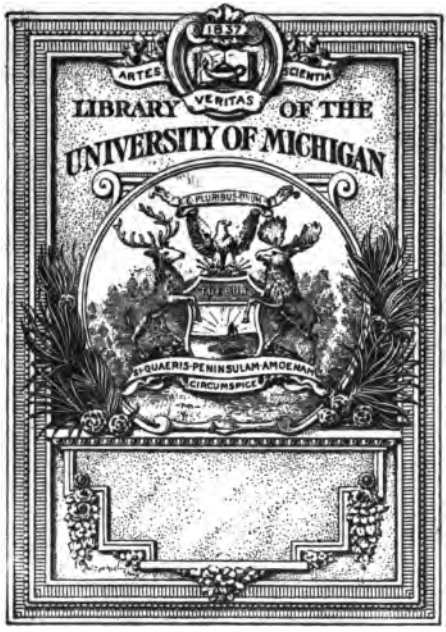
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WINDOW DISPLAYS

FOR

DRUGGISTS

COMPRISING FOR THE MOST PART ENGRAVINGS AND DESCRIPTIONS OF OVER A HUNDRED ATTRACTIVE DISPLAYS WHICH HAVE BEEN DESIGNED AND USED WITH SUCCESS BY DRUGGISTS THROUGHOUT THE COUNTRY, TOGETHER WITH SOME USEFUL SUGGESTIONS ON THE SUBJECT OF WINDOW DRESSING IN GENERAL . . . . . .

Edited by HARRY B. MASON
Editor of the "BULLETIN OF PHARMACY"

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INTRODUCTION.

During the writer's connection with the BULLETIN OF PHARMACY, which now embraces a period of ten years, a regular feature has been made of illustrating and describing attractive window displays, and this service has been highly appreciated by subscribers of the journal generally. So much interest has been expressed in window advertising, indeed, that readers have frequently asked us if we knew of any book on the subject which would prove pertinent to the particular needs of the druggist. No book of the kind, however, has ever appeared, and under the circumstances it occurred to us that such a volume as the present one represents would meet with the appreciation of thousands of druggists who, having caught hold of the vital fact that the window affords at once the best and the cheapest advertising medium at their disposal, are anxious to make the most of the opportunity.

The chief purpose of this book is to reproduce the greater number of displays which have appeared in the BULLETIN OF PHARMACY during the last decade. Every description of a display is accompanied by a photograph or a drawing; all of the displays were designed and actually used in the regular course of business by different druggists; there are something over one hundred of them altogether, and they represent practically every class of goods in which the pharmacist is professionally and commercially interested.

The displays are arranged alphabetically for purposes of ready convenience. It ought to be pointed out, however, that many of the designs are interchangeable in character and can be used for the exploitation of other goods than those specially employed. Thus there are several trims given under the general title of "specialty" windows

which could be utilized for exhibiting almost any preparation intended for self-medication. The "toilet cream" group of displays could with modification be employed for other classes of toilet products, and in general it might be said that almost every design is capable of adaptation to other requirements. When desiring to get up a trim for any particular product one should therefore look the illustrations over pretty carefully before he concludes that the book contains nothing which serves his purpose. In the index in the rear of the volume many cross-references are given, and we suggest that it be consulted when a design for a given article is desired.

So much for the descriptions and illustrations of the individual window displays themselves. These all appear in Part II of the book, and we now desire to say a word regarding Part I. In this section we have reproduced from the BULLETIN several papers discussing the general subject of window advertising in a practical spirit and giving suggestions of a valuable nature. Mr. Buchanan's article will be found full of meat to those who desire to make the most of the advertising advantages presented by the window. The "Calendar of Window Displays" designed by Mr. Pepper will prove of great service both in advising seasonable subjects for exploitation and in suggesting how one's window advertising may be properly systematized throughout the year. Mr. Dorn's six pointers are worthy of being memorized by the window trimmer, while, finally, the collection of pithy sentences given at the end of Part I will prove of practical service in the preparation of window placards.

THE EDITOR.

Detroit, March 1, 1908.

PART I.

GENERAL CONSIDERATIONS.

1. TRIMMING THE WINDOW.

By C. G. Buchanan.

The value of window displays for advertising purposes has been proved for so long a time that it is hard to believe there are any amongst retail druggists who are neglectful of their opportunities in this direction, yet it is a fact. One can pass along the streets of almost any city or town and pick out a good percentage of drug-store show windows which are for trade-drawing purposes practically worthless. The chief cause for all the poor windows is either carelessness, neglect, or laziness, and sometimes a mixture of all three.

One should have his displays planned out days and even weeks ahead, and have all the necessary material gathered and arranged for a display before the former display is torn out. He should not expect to throw a few things in the window and call it a display, for there are few articles in the druggist's stock so attractive that they alone will draw attention. It therefore becomes necessary to so arrange the display—to so ornament the window—that the passing public will be drawn to the articles it is desired to advertise.

SOME OF THE NECESSARIES.

A week is about the right length of time to run a display, and it is usually found best to do the work on a certain day, say Friday. The previous display should be taken out either the night before or the first thing in the morning. The windows should then be washed, and the trimmer,

having as much of his display as possible prepared beforehand, can proceed with his work. The floor of the window should be raised some 4 or 6 inches above the sash in order to give a good view; a beveled front platform is the best thing for this purpose, and there should be several of these in order that the one for the next week's display may be arranged and draped without disturbing the one in the window. It will also be necessary to have light stands of different sizes and shapes from time to time, but these can be built as needed. It is an excellent idea to save empty cigar boxes; nothing can be more useful in building up foundations for displays, as they fit together like blocks and can be built into almost any desired shape.

For drapings and coverings (that is, for the floor, sides, and top of the window), crêpe paper and bunting or cheesecloth are the most popular things, as they are the cheapest and easiest used and produce the best effects, but in addition to these, one may use wall-paper, oilcloth, plush, cotton, excelsior, and many other things. These, however, are rarely used except to produce certain effects—for instance, if a snow scene is desired, we use cotton and diamond dust; if we want grass we color the excelsior green; and so on. As bunting is used in perhaps nine out of every ten displays, one should learn to arrange it in the many ways which are so effective, such as pleating (both horizontal and vertical), tufting, puffing, smocking, and looping, and should learn to do these not only with tacks but with a needle and thread, as there is not always a surface to tack to.

IN LIGHTING A WINDOW,

electricity alone should be used, as it is the only light that will not sweat the windows in the winter-time. The ceiling lights should have strong reflectors above them, and in addition to these lights there should be several attached to long, flexible cords, so that they can be moved to any part of the window; this will increase the effectiveness of many a display. Colored lights are oftentimes wanted or could be

used to advantage, and as it is not always possible to rent the globes, one can readily make them himself by dissolving two ounces of bleached shellac in a quart of wood alcohol. A little of this can then be stained with any desired color of aniline, and the globes stained with it. When one is through with them the stain can be removed by wood alcohol, and the globes can be used clear or stained over and over again.

The producing of

SCENIC EFFECTS

is not so difficult as the casual observer would imagine. Latticework is made with cotton tape so stretched as to form squares, and twined with smilax or other green vine. Fences can be made from either brown tape, wood, or wire. Pillars and columns of all descriptions are easy if two pieces of wood of the desired shape are cut for the ends and joined together by a support of the proper length. Good, heavy paper is then stretched from one end to the other and covered with alabastine or marbled oilcloth.

The same materials can be used for making almost any surface providing a suitable frame is first constructed and then covered like the slide scenery in an opera house. Stone bridges and old mills are made by covering the sides with cardboard and then marking it into squares with a knife. It should then be painted a stone color. Shingle or weatherboard effects can be obtained by scouring with a knife a piece of pine wood and then painting it. In fact, almost any effect can be obtained if one will but spend the necessary time to produce it, and one does not have to be a genius to do it either, as a few trials will show.

And there is no question but what such things pay, and pay handsomely. As a setting for a perfume display, a prettily arranged garden scene, with latticework in the background, will sell pounds where the perfume bottles alone will not sell ounces. No one would doubt that an old mill with its wheel run by clockwork, and with a label, "Grinding drugs for Blank's Sarsaparilla," as a companion piece to the

sarsaparilla display, would draw more attention to the goods than they alone would. A "Road to Health" will draw trade, and along in the fall an old country fence with a sign on the boards calling attention to Blank's Cough Cure makes a good background for a display. A spider's web of tooth-brushes filling the entire window may take more time to arrange, but it will surely sell more goods than if they were simply placed in baskets on the bottom. But there should be an effort made to have the settings correspond to the display; otherwise they had better be let alone and just plain drapings used. For instance, in a spice display have something Oriental or of Moorish design; or again, a window full of housecleaning materials would be set off by having the floor carpeted and the walls and ceiling hung with paper, and all else arranged to make it look as much like a room as possible.

OTHER SUGGESTIONS.

It should be the aim to advertise but one subject at a time, and one should avoid patent medicine displays as much as possible, for he can fill the space with goods which are much more profitable. There should be a price card on all displays; some people do not like to ask the price, and yet they would often buy goods if they knew what the price was.

Occasionally a display which has no reference to the store or its stock is a good thing, and if the display is good, will often advertise the store more effectively than a dozen stock displays. The time for these is on some special day, such as Decoration Day, the Fourth of July, or Thanksgiving. Any sort of a convention gives good opportunities. The idea is to have the window so decorated as to correspond with the spirit of the occasion.

Articles of special interest, like club trophies, war relics, etc., usually make interesting displays which can be used occasionally.

It is a wise plan to keep a special window display book where ideas can be recorded for future use. Rough

sketches and descriptions of other people's displays should also be jotted down, and articles of interest on the subject should be cut out and pasted in. There is no question but what any one can develop into a successful window trimmer if he will but plan and prepare beforehand, study the details, and keep at it.

2. A CALENDAR OF WINDOW DISPLAYS.

By J. T. Pepper.

"What shall we dress the window with to-day?" is a question often asked in many drug stores when the weekly window cleaning day comes round.

Without preparation it is sometimes a difficult question to answer quickly and wisely. Care and forethought must be exercised if we are to obtain the most benefit, and actual preparation, to some extent, at least, should be made the day before.

Friday is our day for cleaning the window and putting in a new display. If we are making a special display, or one that requires considerable preparation, we endeavor to do this preparatory work on Thursday afternoon, and have the display ready, so far as we can, to put into the window after cleaning it on Friday morning. If there are any cards to print for the trim they are done in advance.

With the object of always having something to put into the window every Friday we have been making a time-table or calendar of window display subjects for every Friday in the year. It is not to be taken for granted that we follow this schedule without variation. It would be folly to do that. We always try to put in window displays with the express object of selling goods. For example, in this time-table, we have talcum powders down for the first week in August. We expect hot weather, but if the weather should be cool, it would not be wise to talk talcum powder just then. Better put something else in the window, and display talcum powders when it turns hot again.

Then, again, Easter does not come at the same date each year, and consequently a change has to be made here; we know, however, that we will dress the window with perfumes for Easter, and so we are prepared to make the change.

Not all the things in a drug store that a window

THE CALENDAR.

JANUARY.	FEBRUARY.	MARCH.
Own cough cures. Cod-liver oil emulsions. Linseed meal. Thermometers. Chamois skins and vests.	Licorice sticks and tablets. Own cough cure. Prescriptions. All kinds of winter medicines.	Sick-room supplies. Petrolatum or vaselin. Everything for the toilet. Easter perfumes.
APRIL.	**MAY.**	**JUNE.**
Own sarsaparilla. Disinfectants. Own tonic hypophosphites. Own liver and stomach pills.	All kinds of spring medicines. Whisk brooms. Cigars. Walking sticks and crutches. Everything for the baby.	Own corn cure. Shaving supplies. Sponges and chamois. Tooth-brushes.
JULY.	**AUGUST.**	**SEPTEMBER.**
Paris green. Seidlitz powders. Root beer. Own foot powders. Bath-room supplies.	Talcum powders. Castile soap. Own headache powders. Tooth powder, pastes and liquid.	Spices. Fruit-jar rings. Corks. Cigars.
OCTOBER.	**NOVEMBER.**	**DECEMBER.**
All kinds of brushes. Own tonic hypophosphites. Combs. Rubber goods.	Own cough cure. All kinds of liniments. Plasters. Condition powders.	Hair brushes. Perfumes. Christmas goods. Holiday goods.

display can be made of are enumerated in this calendar. When other things, more urgent for display than the one mentioned for any week in the calendar, demand recognition in the window, then let the calendar suggestion hold over till a more opportune time.

By following a regular plan or system, window dressing will be found easier, more satisfactory, and very much more profitable. Window displays demand and require considerable thought and attention, and it pays to study them carefully.

If other retail pharmacists will start with this schedule of mine as a basis, and then arrange one of their own from the displays they make through one year, they will find the revised calendar a wonderful guide and assistance during the second and following years.

System, and a method for following the system, go a long way in helping to make drug-store window displays pay. Haphazard displays seldom sell many goods. Displays that have some plan or object behind them are the ones that sell goods and accomplish results

3. POINTS TO OBSERVE IN WINDOW DRESSING.

By David R. Dorn.*

Next to a store paper, the best advertising trump-card which the city druggist has is his window. He has only just begun to realize this, and the consequence is that window advertising is now rapidly becoming an art. This is a kind of advertising which costs practically nothing except time and patience, and which can and should be made to yield large and handsome returns. The city druggist who does not realize this is simply a back number of the worst mossback variety, and does not deserve to be rescued from his oblivion. The store paper goes with your message to people in their homes; the window reaches people in the street, stops them, holds their attention, attracts and interests them; and either sends them in to buy the thing displayed or keeps you and your store in mind so that it is thought of when that thing, or some other thing, is wanted.

There are certain principles which should be held in mind in all window advertising:

1. It seems quite superfluous to say that the windows should be first of all scrupulously clean and neat, and yet so many windows are anything but this that the advice is rendered necessary.

2. The designs should be changed frequently. A design, unless unusually attractive, should never be allowed to remain in the window over a week at the most. If people see the same thing every time they pass the store they soon cease looking; if they see something new every few days they get into the habit of stopping to see what you have.

3. Put only one thing, or one class of things, in the window at a time, and concentrate interest on that. A

*From a prize article printed in *Merck's Report* some years ago.—Editor.

window display should be like a picture; it should tell a definite story and create a definite impression. There should be one central idea, otherwise only confusion results, and the observer carries away nothing with him that will cling to him.

4. Make the display attractive. Put crêpe paper on the floor of the window so as to convey a rich effect. Do not hesitate to go to some expense and trouble if the design calls for ornamentation. Make the best possible design you can. It is poor policy with window advertising to go halfway, to do anything which is merely "good enough." It should be *the best* you can do every time.

5. Always put a price mark on goods displayed in the window. *Never omit this.* The man who puts no price tag on his window goods loses half the benefit of his ad., for people always want to know what a thing costs before they buy it, and they will not, as a rule, come into the store and ask the price.

Realize thoroughly that in your windows you have a chance to go right out into the street, buttonhole the passers-by, tell them of something you sell, and so please them that they will remember who you are, even if they do not buy anything. It's a fine opportunity; don't miss it!

4. SOME WINDOW PLACARDS.

Reid, Yeomans & Cubit of New York City are very successful window advertisers. Their store is down on Nassau Street in one of the most crowded sections of lower New York. Thousands pass by the place every hour. The chance is an excellent one for attractive window displays, but they must be so designed that they can be taken in on the run—for your average New Yorker is in an awful rush! Window placards are used to a considerable extent, and many of them are notable for their conciseness and excellence. Here are a few which were used by Reid, Yeomans & Cubit some years ago:

Violet soap—reminds you of the woods.

Transparent glycerin soap.

Candy—our candy corner is full of good things.

Bay rum—from St. Thomas.

Egg shampoo cream.

Cold cream—five kinds.

Glycerin jellies—five kinds.

Tube tooth-paste—a good friend in your grip.

Toilet magnesia—good for shaving.

Lavender salts—both handy and fragrant.

Military hair-brushes—some for the man with plenty of hair, others (softer) for the man whose hair is thin on top.

Sponges—prices as low as where the sponges come from.

A tooth-brush from start to finish—bone in the rough and all stages of manufacture to the finished brush displayed.

Combs—fine, coarse, pocket—how's yours?

Castile soap from Spain—just pure, good soap.

Many smokers buy their smokes here.

We sell more chamois skins for less money and pay more for them than most druggists.

Violet witch-hazel—after shaving—violet ammonia—makes the bath pleasant.

This is a money-back store if you are not tickled with what you buy.

Antiseptic Pearl Dentifrice—makes teeth shine like pearls.

Tooth-brushes—at the druggist's in Squedunk 25 cents—here 10 cents.

Hand scrubs—guaranteed to remove more than 5 cents' worth of dirt or money refunded.

Sponges—sponge on us to-day.

Sponge bags for travelers.

Leather-covered flasks—for your vacation trip.

Manicure goods—finger helps—keep your nails in shape—all the "fixins" here.

Corkscrews—handy when you need.

Triplicate mirrors—make shaving a pleasure.

Magnifying mirrors—one side big, the other natural—big side hunts out defects, other side shows you as you look.

Bath belts—good friction makers.

Shower bath rings.

Complexion brushes—freshens up a bit.

Pretty perfume atomizers.

Best razor in town for a dollar—guaranteed.

Bath gloves—bath brushes—bath everything here.

PART II.

DESCRIPTIONS OF WINDOW DISPLAYS.

1. ASSAYERS' SUPPLIES.

Designed by George E. Taylor, Leadville, Colorado. This window is self-explanatory. Leadville is one of the largest mining camps in Colorado, and Mr. Taylor does a considerable business in

1. Display of Assayers' Supplies by George E. Taylor.

the sale of mineral assay goods. He supplies all the assayers, and even the mining operators, with both apparatus and chemicals, and this trade constitutes his most important side-line.

2. BATH REQUISITES.

Designed by the Hegeman Corporation of New York City. A glance will show that this exhibit was made up of sponges, towels, brushes of all kinds, talcum powder, various toilet preparations, and

2. Display of Bath Requisites by the Hegeman Corporation.

bathing appliances and articles of every character. There is such a bewildering variety of goods shown that the details of the engraving are not sufficiently distinct to do the display entire justice. Suffice it to say, however, that the window attracted so much attention that the street was nearly blockaded at times. The parasol held by the female figure in the window was made of chamois, as were also a portion of the garments worn by both figures. The heads of the figures were, of course, constructed of sponges.

3. BIRD-SEED.

Designed by A. Beeby, Leeds, England. The engraving for this window fails to indicate the color scheme, which in fact was the central idea of the arrangement. A plank was first procured of the full length of the window, about a foot wide, and this was put in a perpendicular position two inches from the glass, thus leaving

3. Display of Bird Seed by A. Beeby.

a cavity into which the seeds were afterwards poured. First the words "Bird Seed" were written on the window-pane itself with a clear varnish, and while still "tacky" black rape-seed were thrown on it, thus making the legend seen in the engraving. Then two pieces of wood, two inches wide, were placed between the window and the plank at an equal distance from these letters, the idea being to prevent any of the seed at the side from going into the

4. Display of Camphor by J. T. Pepper.

central space. Thus partitioned off this space was filled with plain canary seed, except at the top where the darker streak is shown.

Now as to the wavy effect produced on the other side of the central space: Mr. Beeby first poured in a layer of canary seed, then a layer of German rape-seed, then red millet, white millet, English rape, linseed, Niger seed, hemp-seed, etc., until the top of the plank was reached. Meanwhile he had the shop boy outside directing him where to put the seed in order to get each layer even and to produce the desired wavy effect. When the design was completed he drew out the two pieces of wood previously mentioned, these being only to preserve the effect of the square in the center.

4. CAMPHOR.

Designed by J. T. Pepper, Woodstock, Ontario. On a small brass stand was placed a large bell of gum camphor. This was surrounded by one-ounce, round-cornered, square blocks of compressed camphor. This was all save the legends. These tell their own story. The large bell of camphor weighed 13½ pounds when put in the window, and—interesting fact!—after being exposed for a week was found to have lost three-quarters of a pound. In conclusion that it may be remarked that displays which call the attention of the people to the purely pharmaceutical aspects of the pharmacist's occupation, and which tell them something about his art, richly deserve a considerable share of attention in the general scheme of window advertising.

5. CANDY.

Designed by J. Harry Sparks, Jackson, Michigan. This display was of Lowney's candy, and was made during the convention some years ago of the "United Commercial Travelers." The color scheme was blue, white, and yellow, these being the colors adopted by the organization.

The pleasing design shown in the center, embodying the words "Lowney's Candy" with their floral setting, was cut out from colored paper and attached to the window-pane itself. The little commercial traveler at the left, who carries a traveling bag in one hand, and in the other a box of Lowney's candy ("The Daisy Kind"), was pasted onto the window-pane also. Incidentally it may be noted that it is the "Daisy" brand which gives the key to the floral design.

As will be seen from the illustration, a flag was draped about

5. Display of Candy by J. Harry Sparks.

the window on the outside. Packages of Lowney's candy of different sizes were grouped on the window floor, and the customary Lowney placards were placed in the rear of the window.

6. CASTILE SOAP NO. 1.

Designed by B. S. Cooban, Chicago, Illinois. No particular effort was put forth to make the display original in character; on the contrary, simplicity and economy were kept in view. Boxes of various sizes were first placed on the window floor, and white cheese-cloth was then made to cover them and the floor itself. The long bars of Castile soap, as well as the sawed-off cakes, were scattered about the window in a hit-and-miss style.

The large placard bore this legend: *"A Castile Soap Chance. The Finest and Rarest Castile Soap which Sells Regularly at 10 Cents a Cake. This Week Only 8 Cents!"* Other cards read as follows: "Castile Soap for Cleaning Cuts and Wounds;" "Castile Soap—the Best Soap for Baby's Bath;" "Castile Soap for Delicate Skins;" "Castile Soap—the Best Shampoo;" "Castile Soap is an Emblem of Purity."

7. CASTILE SOAP NO. 2.

Designed by J. T. Pepper, Woodstock, Ontario. This display was constructed of 2½ pound bars of Castile soap arranged in the form of a semi-circle or court.

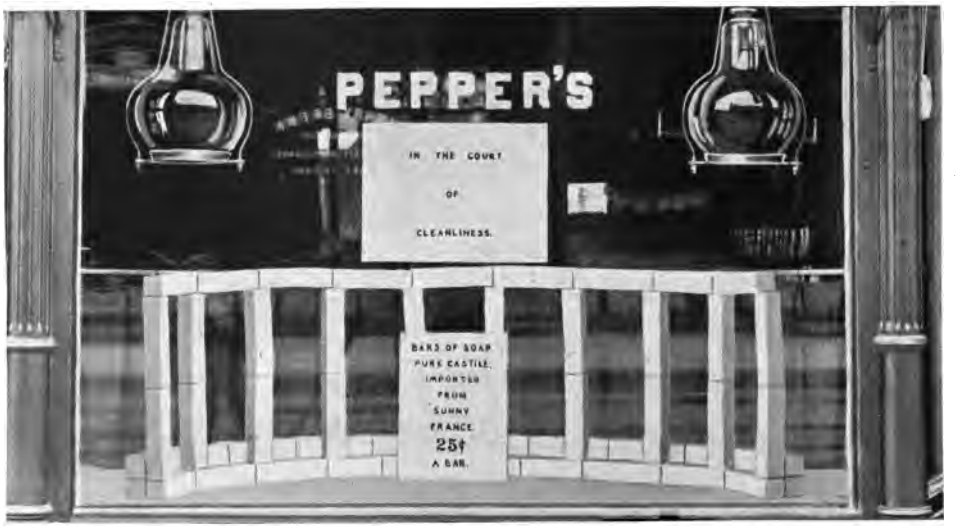
The bars were fastened together with small hardwood pins such as are used by butchers. It took over 100 bars to make the display. There were two placards in the window, as may be seen from the photograph. The upper one read as follows: *"In the Court of Cleanliness."* The lower placard bore the following legend: *"Bars of Soap, Pure Castile, Imported from Sunny France. 25 Cents a Bar."*

Such a display as this is simple, easily made, entails no expense, and is yet forcible and interest-compelling.

8. CHINA, HAND-PAINTED.

Designed by Norman A. Doolittle, Sabetha, Kansas. This display shows hand-painted china and cut-glass, and is appropriate to the holiday season. The peculiar shaped frame seen in the back was made of wood strips and was covered with white crêpe paper.

6. Display of Castile Soap by B. S. Cooban.



7. Display of Castile Soap by J. T. Pepper.

The latticework effect was secured by means of twisted strips of crêpe paper. On the edge of the frame itself was a double ruching of the crêpe paper. This frame was set in the center of the window,

8. Display of Hand-Painted China by Norman A. Doolittle.

about four feet from the glass pane, and a little back of the opening was a pyramidal display of the china and cut-glass. On the top of the pyramid was a handsome cut-glass candelabra, which is scarcely to be seen in the picture.

9. CHRISTMAS WINDOW NO. 1.

Designed by H. M. Curry, Ellsworth, Kansas. This Christmas display is one of Mr. Curry's happiest conceptions. It represents a mountain scene. Everything is covered with snow. In the background are seen the high peaks of a distant mountain range, depicted on the canvas as the result of Mr. Curry's cleverness with the brush. Making their way up the sides of the mountain at different places in the foreground are seen wagons and carts drawn by toy

9. Christmas Window by H. M. Curry (No. 1).

10. Christmas Window by H. M. Curry (No. 2).

horses and other animals. Scattered about on the mountain are sheep, goats, and other animals, while here and there is a house. The foreground is filled with numerous kinds of Christmas toys. Mr. Curry assures us that at night, when the window was lighted up, the scene from across the street was such as to dazzle and attract the passer-by.

Now for the modus operandi: The arched curtain in the foreground was 6 by 12 feet in size, with an opening 5 by 10 feet. It was made of muslin stretched on a wood frame and painted white with alabastine. The designs in relief on it, and the name "Sherriff's," were painted with alabastine and gilded with gold bronze blown into the design while still wet, by means of an ordinary insect powder gun. The mountainous background, to which reference has already been made, and which was 4 feet back of the arch, was painted in water colors on muslin to represent snow-clad mountains. The icicles seen more or less clearly in the engraving were made by dipping strands of cotton into a hot solution of alum and water, and sprinkled while wet with diamond dust to produce a sparkling effect. They were suspended from wires stretched across the window.

The body of the display was made by arranging boxes and boards so as to produce the effect of hills and roads, all of which was covered with cotton-batting and sprinkled with diamond dust. Here and there was an occasional cedar tree, fastened to a box or made to stand up on a wood base. The toys, etc., were arranged as may be seen in the engraving, and the whole was brilliantly lighted from above by means of reflecting electric lights.

10. CHRISTMAS WINDOW NO. 2.

Designed by H. M. Curry, Ellsworth, Kansas. This Santa Claus castle window "caught on" decidedly. The background was made of decorated tissue-paper arranged on a wood frame. The mountain of snow in the center, surrounded by the castle, was constructed of boxes and boards over which cotton was placed, this being sprinkled with frosting. The castle was built of boxes and cardboard, and painted white with alabastine, sprinkling frosting on while still wet. The effect was very beautiful.

The letters, *"Santa Claus' Castle,"* were painted on the outside of the window-glass with a water color made of zinc oxide and gum water. The wreath of holly, barely seen in the illustration,

11. Christmas Window by H. M. Curry (No. 3).

was likewise painted on the glass, the same water color being used with the addition of chrome green and carmine for the green and red of the wreath. Christmas goods were displayed about the window as seen in the photograph.

The placard in the lower left-hand corner of the window bore this legend:

Joyful children are we,
It makes us happy to see
The pretty things that Santa Claus brings,
For tots like you and me.

This card was of course borne in the hands of a large doll. Over the entrance to the castle was the legend, *"Santa Claus."* Just outside were several deer belonging to the famous inhabitant of the castle. The cotton was placed over the bed of the window and sprinkled with frosting so that a very brilliant snow-like effect was produced.

11. CHRISTMAS WINDOW NO. 3.

Designed by H. M. Curry, Ellsworth, Kansas. The lattice shown in this window was placed close to the glass—only six inches from it. It was made of 1x¾ wood, painted white with alabastine, and twined with vines of artificial ivy and holly. The arched background in the rear of the window, seen through the latticework, was made of canvas stretched over a frame, and was painted a canary yellow with alabastine. The bells were of the customary tissue-paper sort, and all except the one in the center were of a bright red. The central one was white. Christmas tree ornaments were hung here and there on the latticework to brighten things up.

A feature of the trim was a Christmas calendar hung from the center of the arch. It was made especially for the occasion. Across the top was the legend: "Count the Days." All of the figures on the calendar proper were black except those representing Christmas Day, the 25th of the month; these were of a bright red, and there was the representation of a hand pointing to them with outstretched finger.

In the center of the window floor we placed a revolving table bearing a number of toys. This we kept revolving by means of a small motor underneath. Elsewhere in the window Christmas goods were arranged on shelves and boxes covered with red paper, and many things were also laid on the floor of the window.

12. Christmas Window by G. Claude Drake.

12. CHRISTMAS WINDOW NO. 4.

Designed by G. Claude Drake, Ann Arbor, Mich. At the extreme left of the window was a little log house, and on the roof near the chimney was "Old Santa" himself. Gifts were shown as rolling down the roof out of his pack and into the snow-banks represented on the floor of the window. The figure of Santa Claus was made by stuffing a child's fur coat with excelsior, and using a mask obtained at a notion store. A fur cap surmounted the whole. The figure was then so fastened to the roof that Santa was made to be looking down the chimney. The snow-banks in the bed of the window were made by covering little piles of excelsior with white cheese-cloth and absorbent cotton. A generous variety of Christmas gifts were then scattered among the snow-banks.

The snow-storm effect was secured by fastening bits of absorbent cotton to the window with library paste. Additional snowflakes were suspended from strings so that they were put in motion whenever the front door was opened, or a draft was produced in any other manner. Mr. Drake suggests that this motion might be made continuous by means of an electric fan or some other device. This would give added realism to the effect. The word "Greetings," shown in the center of the engraving, was made of cotton pasted onto the window. A few sprays of holly were sprinkled about and pinned to the twisted spirals of crêpe paper seen in the engraving. The latter look in the picture as though they were next to the window-pane, but as a matter of fact they were arranged in the rear of the window.

A lamp was kept burning inside of the log cabin, and the windows were thus always bright. This gave the window a realistic effect after the store was closed at night and all other lights were out. The light from one window of the cabin shone out across a pile of wood. The construction of the log cabin was not as hard as it might seem to be. Several hollow limbs were found by Mr. Drake, and these when split formed "logs" which were easily handled. The chinks were stuffed with green excelsior and cotton. The chimney was a pasteboard box so painted as to represent stone, as was also a part of the cabin wall, which does not show in the engraving. The side wall of the store back of the cabin was covered with black paper, and on this were tacked a moon and some stars. A lamp with a reflector threw the light on the wall in such a manner as to make the effect pronounced.

13. CIGAR WINDOW NO. 1.

Designed by B. S. Cooban, Chicago, Ill. The figure seen in the center was a plaster-of-Paris one, and it was placed astride a small bamboo chair. The boxes, encircling the "coon," were nailed to an arch made of three-quarter-inch boards, the points of which rested

13. Cigar Window by B. S. Cooban.

on two boxes, 12 x 18 inches in dimensions, and were fastened there by cleats. The construction of this arch is shown in the accompanying diagram. Both the arch and the boxes at the base were covered with red cheese-cloth. The empty cigar boxes were tacked

to the arch, and care was taken that they were evenly spaced. Some open boxes of cigars were displayed in front of the figure, and a column of full boxes arose from the base of the arch on either side. The boxes supporting the arch were covered with the signs seen in the illustration.

14. CIGAR WINDOW NO. 2.

Designed by O. F. Hittenmark, Pomeroy, Iowa. This window was devoted to the exploitation of a well-known brand of cigars. The central column was made of one length of 8-inch stovepipe, covered with green ingrain paper. The base and cap of the column

14. Cigar Window by O. F. Hittenmark.

were sawed out of one- and two-inch boards and were painted white with alabastine. The two arches were constructed of full boxes of the cigars fastened on the back with slats. The remainder of the window explains itself. The several placards were of course contributed by the manufacturers themselves.

15. Cigar Window by J. T. Pepper.

15. CIGAR WINDOW NO. 3.

Designed by J. T. Pepper, Woodstock, Ontario. This display was intended to represent a fireplace. It was made entirely of cigar boxes—some full and some empty. The columns at either side were built of square boxes, while the extension shelf across the top (not clearly indicated in the engraving) was made of flat ones. On this shelf was placed a cigar case with some cigars in it, while near by were an ash tray, a match-holder, etc.

Across the fireplace at the back was stretched red tissue-paper, while wood was made to lean up against this in Indian fashion. Behind the tissue-paper four night lights of olive oil were kept burning, which gave a very realistic touch to the picture, especially after dark in the evening. The card at the left bore the following legend: "Smoke Our Cigars at Your Own Fireside."

16. CORN CURE NO. 1.

Designed by George E. Marfitt, Leicester, England. Mr. Marfitt gets out a product which he calls "Ivy Leaf" corn cure, and

16. Corn Cure Window by George E. Marfitt.

this is advertised by means of a small card made to represent an ivy leaf itself, having the characteristic shape, color and vein repre-

17. Corn Cure Window by Boericke & Runyon.

sentations. These he sends around from house to house, and they have attracted considerable attention.

From the photograph it will be seen that he stuck these leaves all around on the margin of the window. In the center was a plaster cast of a foot in life color, and on shelves were show cards printed in red and green, upon some of which were placed the packages of the corn cure—packages embodying also a resemblance to the natural ivy leaf. Elsewhere throughout the window are various show cards, most of which can be easily read from the photograph.

The corn cure is a plaster made of cannabis indica and salicylic acid, with a rubber combination base, and spread on green silk. Mr. Marfitt gives a piece about 2 by 3 inches in size for 7½ pence—equivalent to 15 cents of American money.

17. CORN CURE NO. 2.

Designed by Boericke & Runyon, Los Angeles, Cal. The artificial limb was borrowed from a neighboring instrument dealer and was properly dressed with a trouser leg. The top was draped with cloth for obvious reasons. The foot was swathed in a great bandage of cotton and cloth, and was made to rest upon a support. An open razor lying near the foot told an eloquent story. The sign may easily be read in the engraving, and it interpreted the display. Under it several dozen bottles of the corn cure were exhibited. Positively nothing else was put in the window, except the anatomical diagram of a corn shown at the left; and thus the attention was concentrated upon the one idea of the display—there were no distracting features or legends. Boericke & Runyon tell us that the trim sold for them during the first week a gross of corn cure at 25 cents a bottle, and of course a permanent trade in the article was built up which affected the sales of the future as well as those of the passing week.

18. CORN CURE NO. 3.

Designed by B. S. Cooban, Chicago, Ill. A miniature corn crib like this can be easily constructed. It does not need to be highly finished or very artistic, but must be larger at the top than at the bottom, and should rest on small posts. To be more realistic, small tin dishes should be inverted on the posts; for this purpose he used

18. Corn Cure Window by B. S. Cooban.

the little pans that come with sulphur candles. These tins in the real crib are to keep the rats from climbing up the posts to the corn. Give the whole a coat of white paint, and with a marking brush letter a sign on the slats like a fence sign, "*Go to ———'s for Corn Cure.*" Make the crib of strips of thin boards, two or three inches wide, and cut from packing boxes. Have it cone-shaped, as shown in the illustration, 36 inches long and 13 inches wide at the top, and 30 inches long and 7 inches wide at bottom. The height should be about 20 inches. This will hold about a bushel of corn. After putting the corn in the crib, put on the top, and the thing is complete. Place the crib in the center of the window, and make a plentiful display of empty cartons of the cure on the bottom of the window and on top of the crib. The sign suspended over the crib is made by nailing to a board ears of corn cut various lengths so as to form the word "cure."

19. CORN CURE NO. 4.

Designed by Harold Lawton, Crewe, England. This corn cure is put up in envelopes 3¾ by 4½ inches in size, bearing a facsimile of the ivy leaf printed in green. These envelopes figure very largely in the window display. In the center of the window was a large tray filled to overflowing with real sprigs of the ivy plant, kept fresh and green by water. This feature of the display, however, does not show in the illustration. The remainder of the window floor was covered with the empty corn-plaster envelopes, scattered about rather promiscuously, some of them laid flat and others made to stand up like a picture frame.

The central feature of the window was a large plaster model of a foot placed upon a glass shelf about half-way up the window-pane. Attached to the ankle was a piece of the corn plaster with a portion of the muslin covering detached in order to show the plaster proper. Elsewhere on the shelf were the ivy-leaf envelopes. These envelopes were also made to form the background and sides of the window, and altogether they produced an effect which could scarcely fail to attract attention. They were suspended along the sides and back of the window by means of twine or string.

To complete the display several placards were used, among them being four "ivy leaf" cut-outs furnished by the printer who gets up the envelopes. The chief show card was placed in the center of the window and suspended just beneath the plaster

19. Corn Cure Window by Harold Lawton.

model of the foot. As will be seen, this had fastened to it an old razor badly nicked and used up, and the injunction was as follows: "Don't use this. It will injure your foot. Try this"—a corn-plaster package being pasted on the card to indicate the latter point.

There were several other show cards in the window, but they can be read easily from the photograph. They were all home-made. The color scheme of the window does not show at all in the photograph, and an adequate idea of the attractiveness of the trim is therefore not gained from the engraving. All of the envelopes bore the ivy-leaf facsimiles in characteristic green, and the contrast between the green and white was markedly compelling.

20. CORN CURE NO. 5.

Designed by W. H. Watson, Henderson, Ky. The cabin which is seen to occupy a prominent position in the display was made of corn-stalks. The roof was formed of grains of corn glued to cardboard; and the stovepipe was a discarded corn-plaster box. The fence in the rear was built of corn-stalks and fastened together with pins. The four trees shown in the view were the tassels from the corn, and the sign which is seen upon the tree at the left bears this legend: *"No Hunting Allowed unless you are Hunting for McFarland's Corn Plaster."* In the front of the window the words, *"Sure Corn Cure,"* were formed of pop-corn—that is to say, the word at either end was, while the word in the center, *"Corn,"* was devised of grains of unpopped corn. The figures in the window were cut from advertising matter, while the background and the cloud effects were produced by means of tinted chalk and water. These effects, however, are not very well shown in the illustration.

Of course the central idea of the display was to have every possible change rung on the word "corn." The house and grounds were made of various portions of corn; and every effort was made to make the word stick in the mind of the observer.

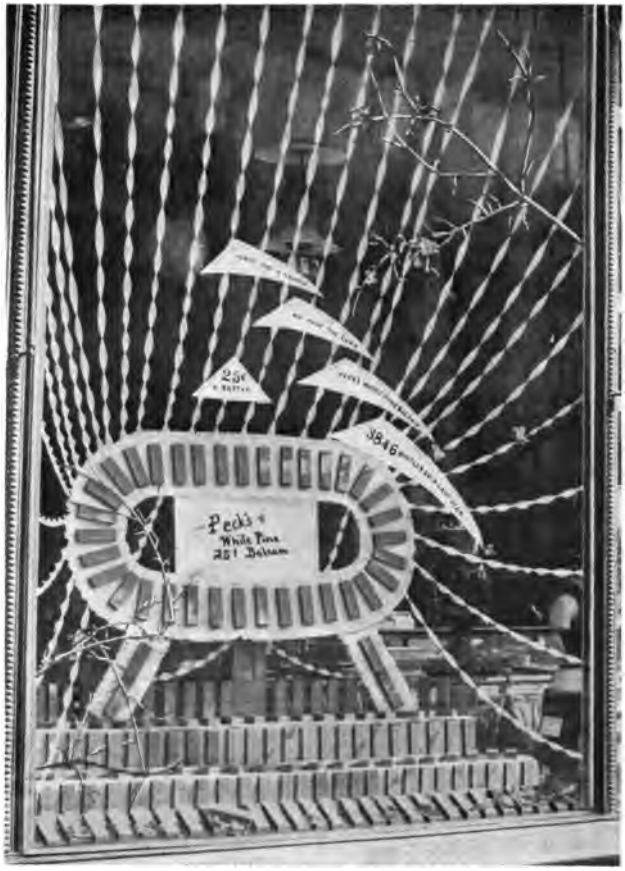
21. COUGH CURE NO. 1.

Designed by Peter J. Haan, Grand Rapids, Mich. This window is made to appear appropriate to November by means of a naked tree limb tacked onto the sill in such manner as to rest near the window. Two or three stuffed snow-birds are placed on the boughs, and the appearance of falling leaves is secured by pasting

20. Corn Cure Window by W. H. Watson.

a few leaves upon the window-pane itself. More leaves are carelessly strewn about the cough syrup displayed in the window.

Mr. Haan remarks that this is also the season of the year to



21. Cough Cure Window by Peter J. Haan.

display such articles as chest protectors, hair insoles, and the like. A good plan is to put a pile of coal in the center of the window, on top of this make a chickens' nest, place five or six eggs in it,

and have a sign above reading: *"Now is the Time to Lay in Coal and Buy Chest Protectors."* The chest protectors themselves can then be distributed about the window in artistic fashion.

Passing on to speak of window displays in general, Mr. Haan says: "Druggists often declare that they have no means for trimming windows. Now, all one needs is a few bottle-boxes, a saw, a hammer, and some corrugated and crêpe paper. By the aid of the saw and hammer these rough boxes can be changed into crude forms in the shape of stars, crescents, ovals, circles, squares, and oblongs. These may in turn be made more perfect in design by tacking the corrugated paper on them, and they may finally be finished by pasting over them crêpe paper of various colors. So made, the forms are ready for tacking upon them the cartons which the druggist uses for his own specialties, as has been done, for instance, in the accompanying display."

22. COUGH CURE NO. 2.

Designed by J. Eppes Wells, Towanda, Pa. The central feature of the window was the wheel. A real wagon wheel was used for the purpose and contained 14 spokes. On every alternate spoke was tacked a wedge-shaped strip of Manila paper containing the name in print of one of the ingredients of the remedy. The seven ingredients were as follows: Wild cherry bark, balm of Gilead buds, blood-root, sassafras bark, white pine bark, purified honey, and pine tar. The alternate spokes each bore three bottles of the remedy fastened on by means of rubber bands. The rim of the wheel bore the legend: "There's Not a Weak Spoke in the Wheel." Finally, empty cartons, placed on end, were fastened to the rim all around by means of a long wire running through all of them. The wheel thus rigged up was suspended from the ceiling by a wire, but was apparently held in place by means of the spiral strips.

The arrangement of the cartons and bottles on the floor of the window is sufficiently clear without description. A price card in the rear of the window bore these words: "Only 25 cents. Try It." The two larger cards are more or less plainly seen in the engraving. Mr. Wells is rather clever with the brush, and the illustrations in both cases were designed from cartoons which had appeared in the BULLETIN. A negress and a sailor are seen on the card at the left,

and they are felicitously presumed to represent honey and tar, which the card declares to be "Two of the Seven Valuable Ingredients in Our Splendid Cough Syrup."

22. Cough Cure Window by J. Eppes Wells.

23. COUGH CURE NO. 3.

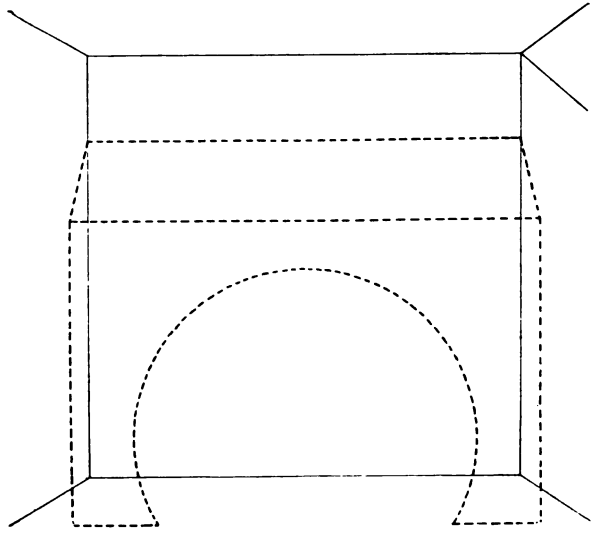
Designed by B. S. Cooban, Chicago Ill. Make a light frame that will fit snugly into the back of the window, or that will take as much space as you care to devote to the display, reaching six or eight feet from the floor of the window. Across the window sash, about two feet higher than the frame at the back, tack a two-inch

strip. Take a thin strip and bend it inside the frame so as to make an arched opening in the center. Cover both sides with any desired color of cheese-cloth, tacking it on neatly in folds or pleat-

23. Cough Cure Window by B. S. Cooban.

ing it. Now make a slanting roof of the same material by tacking it to the strip across the sash, and to the top of the frame. By using a little taste a very pleasing effect may be obtained in window dressing with various colors of cheese-cloth. Outline the arch and

frame with empty cartons fastened with pins, and make little piles of cartons on the floor. In the center of the floor have a large percolator resting in a frame, in which pack the ingredients for your cough remedy. Then arrange a rubber tube to carry the percolate to a pint graduate standing sufficiently high to regulate the flow as desired. Get a number of square glass candy trays and fill these with the several ingredients used in the manufacture of the cough syrup. Have each tray bear a neatly printed card giving



the name of the drug which it contains. Arrange the trays around the front of the percolator on piles of cartons, and also have a few piles of filled bottles without the cartons. Above the percolator suspend a sign reading "Cooban's Cough Syrup: Its Ingredients, and the Method by which it is Made." The half-tone engraving of the window shows clearly the method of arrangement, and the accompanying line drawing how the frame and arch may be constructed.

24. COUGH CURE NO. 4.

Designed by L. A. Lebowich, Boston, Mass. Two snow men were made of excelsior tied around with newspapers and cotton, coated with plaster of Paris, and sprinkled over with spangles. The faces were supplied by means of ink and a camel's-hair brush. The floor was covered with shredded cotton of cheap quality, sprinkled with spangles in imitation of snow. A child's sled, not shown in the picture, completed the winter scene. Placed around in the window

24. Cough Cure Window by L. A. Lebowich.

were packages of the remedy and signs advertising it. In front of the large snow man was a card reading: "The Snow King is Here with his Retinue of Unpleasant Symptoms." Near-by was another card reading: "Olagine Cures Your Cough While the Snow Flies."

25. COUGH CURE NO. 5.

Designed by P. Henry Utech, Meadville, Pa. The window shown in the cut is a cough syrup window. The scales were made of an upright standard five inches square at the base, three inches square at

25. Cough Cure Window by P. Henry Utech.

26. Cough Cure Window by Charles A. Miller.

the top, with the four longitudinal corners beveled off. At the top of the standard a notch three inches by one inch was cut out to take in the cross-beam; the latter was made of one-inch stuff, three inches wide at the center, and tapering to one inch at either end. The scale pans were made of wood, three-eighths of an inch thick, eight inches in diameter, and suspended from the beam by extra heavy fishing twine. On one of the pans bronzed pieces of hard coal were placed; on the other a bottle of cough syrup. The standard was painted black, the cross-beam and pans white, and the whole was set on a patent-medicine box draped in black.

The window floor, sides, and back were draped in plain, dark-colored cheese-cloth, making a very neat and attractive setting. (The white strip shown in the engraving, behind the scale standard, was simply placed there when the photograph was taken in order that the standard, being black, would be rendered distinct, as it would not be against a dark-colored background.) Placards, appropriately worded, were placed in the window as follows: "Relieves all throat irritation—25 cents;" "Are your lungs worth 25 cents?" "White Pine Cough Syrup cures coughs and colds, 25 cents. A little money well spent;" "Good to cure and good to take;" etc., etc.

26. COUGH CURE NO. 6.

Designed by Charles A. Miller, Boston, Mass. The novelty of this window rests in the checker-board in the center. This was made in the following manner: The center of the board, a space sixteen inches square, was first painted black. Then the white squares were made of the cold-tablets; these, being put up in boxes two inches square, were well suited to the purpose. The checker men were round pill boxes such as are used in prescription work, having black paper on the bottom. For the black men, the bottom of the box was turned uppermost; for the white men, the tops were used. Both the cold-tablet boxes and the pill boxes were fastened in place by means of pins stuck through the bottom. As for the rest of the display, the lettered cartons are some that were formerly used to advertise a standard patent medicine, clean cards, cut the right size, being glued over any printed matter which would otherwise show. The arch was held together by very heavy cardboard folded *inside* the lower flaps of the cartons, and also by the connecting pieces on top, which were pinned to the inside flaps of each carton.

In addition to resting on the three large cartons in the floor of the window, the arch was further supported by means of a strong linen black thread secured overhead. The arch must of course be constructed first in some convenient place, and then put in position in the window.

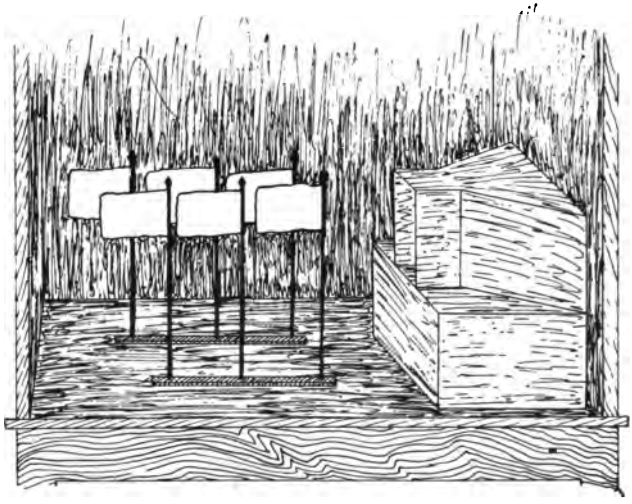
There are two or three other things suggested by this display which may be worthy of a word or two. Concerning the checkerboard idea, there are many preparations put up in square boxes which druggists can work into designs of this kind. The board itself in the present window was simply a heavy card sign. The idea is so novel that observers are led to stop and make a closer inspection, and, in doing so, they are sure to be affected by the rest of the advertising. Especially is the idea a good one if the druggist lives in a vicinity where there are a number of checker players. A problem might be set on the board, with "white to move and win," or *vice versa;* and a prize might be offered for the first correct solutions.

As for the lettering used on the cartons, it may be said that the author generally uses the Gothic letter for such purposes, as it is the most quickly made and also the easiest to read. If one is a little skilled with the brush, such lettering is easily performed during leisure moments. If not, it is perhaps better to cut letters from large posters, paste them on cardboard, and then cut them out. In this way one soon has several alphabets, and before long he will find that he needs no more.

27. DECORATION DAY WINDOW.

Designed by B. A. Chambeau, New York City. Set a box at one side of the window, and on it set another box. Cover both with cloth or colored paper to harmonize with the rest of the surroundings. Set your fan in the upper box, which is shaped to focus the current of air directly upon the flags. It will be better if the fan box be lined with dark material and fronted with a screen; this to hide the fan. Be sure that all crevices at the sides of the fan are well covered. At equal distances in front of the fan set two rows of flags, of any design wished—Old Glory, flags of various countries, flags with advertisements painted on them, according to the time and taste. On Decoration Day and the "Fourth," the flags should be national, of course. Every Irishman knows what device

they should bear should the time chance to be around St. Patrick's day. On Labor day they could be miniatures of organization banners. In college towns, on days of celebration, they could be in



27. Decoration Day Window.

college banner style, and so forth, *ad infinitum.* Display goods on the floor of the window. Turn on the current sufficiently to keep the flags extended enough to make them show up well.

28. DRUGS.

Designed by J. T. Pepper, Woodstock, Ontario. The special features in this display are the upright boards with the strips tacked on them. Each strip is about twenty-two inches long and two or three inches wide, and on each is printed the name of some drug or preparation. The strips are of light cardboard of different colors, and when tacked on the boards certainly make a very striking display. Mr. Pepper says they compelled attention and comment from pedestrians along the street. The photograph shows a display of general drugs, arranged in flat glass dishes, on a platform of steps

28. Display of Drugs by J. T. Pepper.

covered with green cheese-cloth. Each drug has a label or small card with the name printed on it. The card in the center reads: *"Do you need any of these drugs?"*

29. DYSPEPSIA CURE NO. 1.

Designed by Boericke & Runyon, Los Angeles, California. Boericke & Runyon say that "every one who saw this display laughed heartily, and a great many of our patrons brought down their children to witness the character of Mr. Smith's tremendous appetite." To duplicate the trim take two low boxes, cover them with regular tablecloths, and put knives and forks on them as you would set ordinary lunch tables. On one table put a cracker on the plate and a little water in the glass—nothing else. This represents "Mr. Smith's regular daily lunch." On the other table put an assortment of about forty different sandwiches and a half-dozen mince pies. This shows the enormous appetite which Mr. Smith has after taking "C. C. C. Tonic!" Bottles of the tonic itself are placed in the center of the window between the two tables.

29. Dyspepsia Cure Window by Boericke & Runyon.

30. DYSPEPSIA CURE NO. 2.

Designed by B. S. Cooban, Chicago, Ill. Let us hasten to say at the outset that the accompanying illustration does not purport to show a window display in the ordinary sense of the phrase. It depicts an ingenious plan carried out some time ago by Mr. Cooban—a progressive and wide-awake druggist. It happened that the store diagonally across from Mr. Cooban was vacant for some weeks. Suddenly it occurred to him that here was an opportunity. So for a modest sum he secured the privilege of using the windows as he saw fit. The illustration shows what he did with them. Nothing further is necessary by way of explanation. It need only be said in conclusion that the windows attracted a good deal of attention, and brought Mr. Cooban considerable trade. Here is a tip to other druggists who may perchance some time have the same opportunity! It is worth bearing in mind.

31. EASTER DISPLAY NO. 1.

Designed by R. Leslie Newman. The bottom of the window was covered with real grass-covered sod. In the right rear corner a hill was piled up to the wall, and in about the middle of the hill was a pretty, natural spring of water, which was continually running and falling into a lake at the foot of the hill. In the lake were a lot of goldfish, small terrapin, and several China ducks at the edges; and around the edge of the lake was a border of rocks, fishing places, and Easter eggs. Several frogs were arranged in the position of fishermen with hooks and lines; and in the lake were two egg-shell boats with daintily dressed dolls in each. In each front corner was a true hen's nest containing colored eggs, and a white rabbit was near one of the nests as if going in. Near the front of the window was a funeral party arranged around a coffin, in which was laid a plain egg labeled "Egg Dies." All of the funeral party had handkerchiefs to their eyes. Next to the party was a beautiful egg colored by the paper dye labeled "Egg Dyed."

A little to the left of the center of the window was a very black "cullud" girl with a dress of many colors, holding a sign, "Every color of the rainbow for 5 cents." Near her was a small merry-go-round with piccaninnies in the egg-shell carriages. The left rear corner had a large palm for the first day, and then Mr.

30. Dyspepsia Cure Window by B. S. Cooban.

Newman put in a dozen large calla lilies. Around the edges of the pond were several bunches of fresh violets and hyacinths. And all around the window in prominent places were stones having painted on them the sign "Egg Dyes;" also dozens of eggs dyed all colors

31. Easter Window by R. Leslie Newman.

and styles. The effect was very pretty. On one of the rocks near the lake was a small stuffed alligator with a little negro baby in his mouth; and around on the hill in places were small cotton cranes, ducks, and chickens. On top of the hill was a large stone painted

"Paas Dyes," and above this a United States flag with this card attached to both stone and flag, "Colors that never run." The large wheel in the rear of the window was decorated with cheese-cloth in every color of the rainbow, and was kept turning, making a beautiful harmony of colors. This was a bicycle wheel, and was kept revolving by a large clockwork. The upper part of the window was decorated with cheese-cloth curtain of yellow and pink, and the sloping top was a board frame covered with white and strips of every color of the rainbow crossing each other. A large red cut of an egg formed the center.

The spring was supplied from a large tank of water, rubber tubing being used to run the water in, and another tube was used to carry off the water and thus prevent it from running over. A large pan of tin was used for the lake, and its sides were concealed. The merry-go-round was run by clockwork, as was the color wheel.

A yellow kid sitting on the side of the mountain was constantly nodding his head to and fro, holding in his hand this card, "Paas Egg Dyes, de fines' dat eber happened, 5 cents."

32. EASTER WINDOW NO. 2.

Designed by H. M. Curry, Ellsworth, Kansas. The leading feature was the background. This showed an old mission church as it may be seen in Southern California, and it was painted on muslin in water colors in "distemper." The curtain was 6 by 12 feet in size and was hung on a curtain pole suspended by wires from the ceiling.

Probably not many pharmacists or clerks would have the necessary experience enabling them to paint a background of this kind. It would probably be too expensive to have the work done by a frescoer: if so, it is suggested that for the background wall-paper be used in almost any good forest design, preferably one showing sky effects at the top.

As for the rest of the display, the trellis was of ¾ by 1 inch pine stock, in 8-inch squares, painted white with alabastine. The vines and the lily branches were artificial and such as can be purchased cheaply by any druggist. The center of the design, between the two white bells, can also be easily bought. The bells were of course made of tissue-paper and were of the familiar design.

At the top of the background was hung a narrow strip of tissue decorated with violets, and above that another strip of violet-colored

32. Easter Window by H. M. Curry.

tissue. At the other end of the window was a column which can be made of either round posts or pasteboard tubes, painted white. In front of the background, at the rear of the window floor, was a shelf one foot high, covered with white paper, and used to display perfumes and Easter novelties. The trellis was set about 18 inches in front of the background and fastened with small wires. The bottom of the window was trimmed with green excelsior or artificial moss, and perfumes, egg dyes, and other goods were displayed.

33. EASTER WINDOW NO. 3.

Designed by G. Claude Drake, Ann Arbor, Mich. The color scheme was white and green. The background was formed of pleated cheese-cloth; the floor was covered with puffed cheese-cloth, and the raised portion next the window was dressed with crêpe paper to give a rolling effect. The picture in the rear center of the window is the "Ruth" which is sent out by the Goodrich Rubber Co. It was mounted on a stretcher and draped with white cheese-cloth. Thus arranged it made a very pretty centerpiece. On either side of it were mirrors, each having a frame of crêpe tissue-paper, and mirrors and picture formed the center background of the window.

Four spirals of crêpe tissue, about three or four inches in width, were run from the picture to the ceiling. Mr. Drake thinks that if he were to decorate the same window over again he would use a larger number of spirals and thus give the window a more finished effect. Pendent from the center of the window was a potted vine; and on the window floor were three or four other plants of various kinds. Two of these were plants in full bloom; another was an umbrella fern; still another a rubber plant, and in addition to these a good supply of English ivy, obtained at the greenhouse, was strewn all about the window among the goods. Ivy was preferred to other vines because of its lasting quality. The display remained in the window for a week, and at the end of that time the vine was still fresh. The two show jars shown at the sides of the window were filled with red and green waters, and were so labeled in fancy gold and embossed designs as to indicate that they contained toilet waters.

The goods displayed were Easter candies and such articles as perfumes, toilet waters, and the like. In conformity with the color scheme of the window, most of the candy boxes were white, and

33. Easter Window by G. Claude Drake.

the white of the boxes and the cheese-cloth made a pleasing contrast with the green of the plants and the ivy. The mirrors in the rear gave depth to the whole design. The effect was much more striking than the picture makes evident, and Mr. Drake assures us that the window was one of the most attractive that he has ever constructed.

34. EASTER WINDOW NO. 4.

Designed by C. G. Gibson, Kansas City, Mo. This illustration shows one of the most beautiful and artistic Easter windows we have ever seen. Not much is necessary by way of explanation. The illustration speaks for itself. The display appeared last Easter in the store of W. P. Hucke, at Eleventh and Walnut Streets, Kansas City, Mo. It was designed by Mr. C. G. Gibson—and Mr. Gibson certainly deserves a whole lot of credit for his cleverness! Mr. Hucke, Mr. Gibson's employer, makes a specialty of handling a considerable line of Easter novelties; his regular candy stock is always large and various; and these two kinds of goods were displayed in profusion about the window. There were all kinds of eggs, rabbits, ducks, chicks, birds, and a variety of other things. The doll seen in the left center of the window was encased in a large plaster-of-Paris egg, and was made to appear as though the egg had just been hatched. The design of an egg in the upper center of the window bore the legend: *"Easter Greeting."* Eggs were hung suspended from the diamond-shaped squares of the design, as will be seen from the illustration. Flowers, ferns, and the like, some of which were doubtless artificial, were scattered about the floor of the window and fastened to the framework at various points. The framework itself, it will be seen, was covered with puffed cloth of some kind. The window was certainly an uncommonly beautiful one, and Mr. Hucke assures us that it "sold the goods!" This is what window displays are expected to do.

35. EFFERVESCENT SALTS.

Designed by F. H. de la Rue, Guernsey, England. This design was based upon one which appeared in the BULLETIN OF PHARMACY some years ago. The main feature, as may be sufficiently seen from the engraving, was a suspension bridge. The article exhibited was

34. Easter Window by C. G. Gibson.

effervescent salts, and the bridge was made of the salts suitably arranged. Printed placards in the rear of the window made the

35. Display of Effervescent Salts by F. H. de la Rue.

display clear, while the bridge idea was carried out by two or three toy sailboats which were so arranged as to seem to be gliding along in the water underneath.

36. EUTHYMOL TOOTH PASTE NO. 1.

Designed by Hegeman & Co., New York City. This shows a display made some time ago in the window of one of the stores owned by Hegeman & Co., the well-known corporation of New York druggists. The display does not need very much in the way of textual description. It is self-explanatory. The packages of Euthymol tooth paste were arranged in pyramidal form, and on either side were placed the "cut-outs" which are furnished by the manufacturers.

37. EUTHYMOL TOOTH PASTE NO. 2.

Designed by Byard & Voit, Warren, Ohio. The words *"The Best Tooth Paste,"* seen in the rear of the window, were constructed of cartons of the paste, and were fastened to black velvet stretched over a frame. Then, so far as the display proper was concerned, separate cartons of the paste were placed on little squares of white paper. The alternate squares were composed of similar pieces of

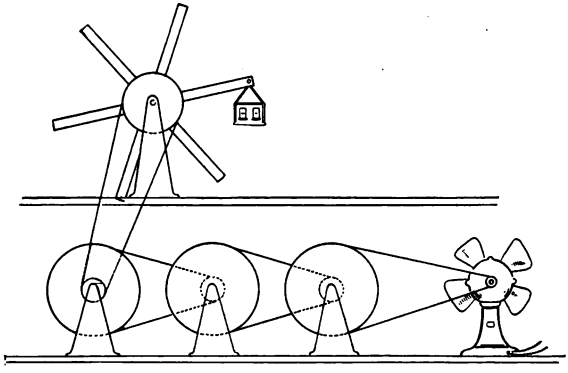
36. Display of Euthymol Tooth Paste by Hegeman & Co.

37. Display of Euthymol Tooth Paste by Byard & Volt.

purple paper; on each of these was placed a small sample of the product. The contrast in color between the purple and the white of the background, and the purple and white squares also of the window floor, was very striking and could be seen at a considerable distance. This effect, however, is of course wholly lost in the engraving, although it formed one of the chief features of the display. In one corner of the window at the rear a box was placed which covered about one-third of the window floor, and which was eight inches in height. This was covered again with the purple and white squares, and on them were the cartons and the sample tubes. The sign seen at the right of the window bore these words: "*Makes Your Teeth Look Like New Money.*" Finally, the purple and white strips of paper, puffed along the sash on the inside of the window, was a feature which made a still further contrast in color between the purple and the white.

38. FERRIS WHEEL.

Designed by W. C. Stedtfeld, Indianapolis, Ind. This design is illustrated in the accompanying drawing. It constituted a large Ferris wheel which came practically to the top of the window, being



38. Ferris Wheel Window by W. C. Stedtfeld.

about six feet high. It was provided with six cars. The article displayed was Mr. Stedtfeld's "White Pine and Tar Expectorant." On each car he had a bottle of the product, together with a doll. The wheel itself was trimmed with baby ribbon and crêpe paper. Large signs were hung at the top and sides of the window; these

were made by cutting the letters out of black paper and then pasting the paper, not the letters, on white tissue-paper for the back, thus making transparent white letters on a black ground. In the bottom of the window he had a display of bottles of the product, together with the several drugs used in its manufacture.

Now, of course, Mr. Stedtfeld kept the Ferris wheel revolving. Otherwise it would be a very tame affair. The motive power used for the purpose was simply an electric fan geared down with a series of wheels so that the Ferris wheel made about two revolutions a minute.

39. FILTER PAPER.

Designed by Joseph F. Hostelley, Philadelphia, Pa. The clusters of various sized filters are made to occupy a prominent position in

39. Display of Filter Paper by Joseph F. Hostelley.

the show window, their intrinsic value being practically demonstrated as shown in the illustrations. It is, of course, not really essential that water be made continually to pass through the filters; the fil-

tered water in the receptacle below the funnel illustrates the operation and activity of the invention, there being containers filled with muddy water in close juxtaposition, and labels which tell the tale you wish to tell. In one window display you may have a placard reading, "A Water Story." Then have the labels upon the funnels and the bottles tell the story, and let the filtered water point the

39. Display of Filter Paper by Joseph F. Hostelley.

moral. A druggist supplied very meagerly with filtering-paper and glassware could make such a display as this.

The inscriptions upon the cards in display No. 1 read: "One ounce of prevention is worth one pound of cure." "Drinking-water should be boiled—then filtered." It will be observed that in this display descriptive labels upon funnels, etc., are very much in evidence. The four pint bottles standing in martial array in the center, on the second shelf, are filled as follows: The first is filled with muddy water, and is labeled "Before filtration;" the second with clear, sparkling water, and the label reads, "Filtered water;" beside this bottle stands one filled with water of the same clearness, whose

label says, "Distilled water;" the last holds very cloudy water, and on it we read, "Before distillation." The idea, you perceive, is to convey the suggestion that in appearance, at least, filtered and distilled water differ but little.

Exhibition No. 2 is one that not only calls notice to the application of filtering-paper, but also to the fact that you employ the same system of clarification in your prescription department. The large placard above reads, "In our prescription work we often use a filter;" the smaller one below, "In the other window see display of filtering-paper for family use—Of interest." This display, somewhat elaborate as it is, speaks well of the position the pharmacist occupies as a thorough "prescription pharmacist."

40. FLAVORING EXTRACTS NO. 1.

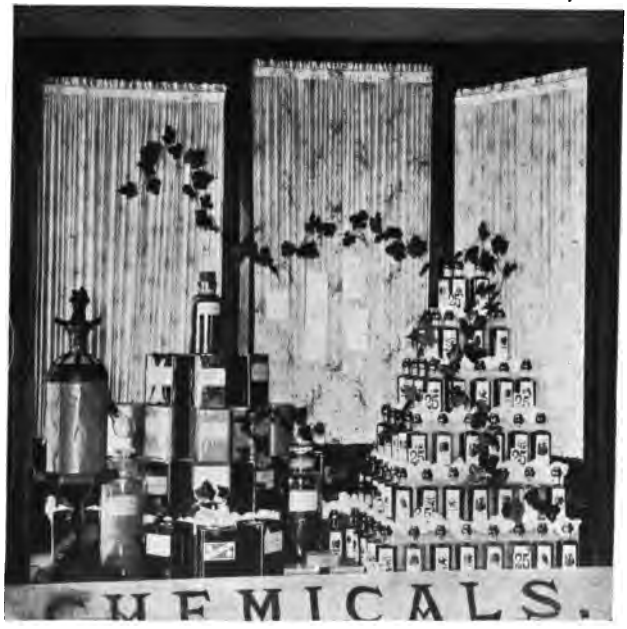
Designed by Horace C. Buxton, Fort Fairfield, Maine. The finished bottles of the essences are sufficiently shown in the photograph, but other features of the trim need some little explanation. Such things were exhibited as whole lemons, oil of lemon, vanilla beans, peppermint plants, oil of peppermint, and oil of wintergreen—the aim being to show what native substances were used in the manufacture of the essences. A card at the right bore the following legend: *"These Flavorings are Made from the Best Material We Can Buy. Try them—Money Back if they are not as Good as those You Have Been Using."* In the left of the window was a smiling moon, and under it the statement: *"Our Flavorings Make You Smile."*

41. FLAVORING EXTRACTS NO. 2.

Designed by Joseph F. Hostelley, Philadelphia, Pa. To the left will be noticed a conical pile of spices and condiments in shelf cans, accompanied by several stock bottles filled with the same line of articles. Every receptacle is distinctly labeled with its contents. To the right a pyramid of flavoring extracts has been arranged with an artistic finish of white cheese-cloth puffed around the edges of the wooden steps. The background is a light screen with three wings, each wing covered with imitation silk of a pretty, flowered pattern. An artificial ivy vine is trailed over the objects of display and made to wind, vine-like, across the background. Several recipes

40. Display of Flavoring Extracts by Horace C. Buxton.

for preparing spiced or flavored dishes have been carefully culled from the woman's page of current periodicals and pinned to the central wing of the screen. Price tags to the extent of nearly a



41. Display of Flavoring Extracts by Joseph F. Hostelley (No. 2).

dozen, in figures 1½ inches high, tell the bystander that the flavoring extracts sell for 25 cents per bottle. Finally, the dimensions of the window were 2 x 5 feet.

42. FLAVORING EXTRACTS NO. 3.

Designed by Joseph F. Hostelley, Collingdale, Pa. This exhibit is a modest offering of flavoring extracts—vanilla, lemon, orange, pineapple, ginger, almond, strawberry, etc. The bottles all wear colored, ready-made caps. The form on which they stand is a stock window fixture; the edges of the steps are festively nidden

beneath strips of white cheese-cloth gathered into tiny puffs. The draped curtains are of white cheese-cloth. Potted plants in fancy jardinieres offer a very acceptable and artistic apology for a meager

42. Display of Flavoring Extracts by Joseph F. Hostelley (No. 3).

stock. Artificial carnations and a honeysuckle vine of the same origin lend a pleasing effect to the pyramid of varicolored solutions, over which they are laid. Dimensions of exhibit space, 2 x 5 feet.

43. HAIR TONIC NO. 1.

Designed by B. S. Cooban, Chicago, Ill. A house-like structure with a shed roof was built; this was made of cheap half-inch boards forming frames which, when put together and covered with muslin, gave quite a solid appearance. We called in the services of a paper-hanger, who fixed up quite a pretty little room. The

ceiling was paneled; and the side walls were light blue with wide frieze, and trimmed with a gold molding.

In the center of the window was placed a good-sized box, and on either side a smaller box. The boxes and floor were covered with blue and white cheese-cloth. A circle was made which was 32 inches inside diameter; this was made of boards one inch thick,

43. Hair Tonic Window by B. S. Cooban.

six inches wide. To the circle five shelves were fastened, and the whole was then covered with light-blue cheese-cloth and the edges trimmed with white, puffed so as to relieve the flat, stiff appearance. This circle was fastened to the large central box, three bottles of hair tonic were placed on each shelf, and little piles of bottles were put on smaller boxes on the sides.

A bust wax-figure was loaned by a near-by hair-dresser, who

44. Display of Hair Tonic by P. Henry Utech.

kindly dressed the "lady" in white and light blue, and fixed up the head with an indescribable creation in auburn hair. This figure was placed in the center of the circle so as to give a side view of the face and display the hair. Nearly every woman who passed stopped to see how that hair was fixed and incidentally to read our signs. In front of the two small boxes and on the wall we used signs, clearly shown in the illustration. This made a very good window, and attracted a great deal of attention.

44. HAIR TONIC NO. 2.

Designed by P. Henry Utech, Meadville, Pa. This display was made by arranging a series of three horizontal platforms, each about 12 inches wide and 6 inches high, in such a manner that the under ones protruded just enough to make the shelves of the proper width. On the top of the uppermost shelf, near either end, was placed a small wooden box about 10 inches square. To relieve the flatness, large sized, empty powder boxes were placed at irregular intervals on the shelves and the whole arrangement draped with pink-colored cheese-cloth. Appropriate signs, and a generous quantity of the tonic properly arranged, completed the decoration. The shelves were all built from packing boxes; the cheese-cloth used cost but 30 cents, and the very first week of the display we sold 19 bottles of the tonic. Some of the placards read as follows: "Sage Hair Tonic finds the roots—there's where the trouble usually begins." "No dye nor chemical in Sage Tonic. Can do nothing but good. 50c." "A fool and his hair are soon parted unless he uses Sage Hair Tonic." "Sage Tonic begins where others leave off."

45. HAIR TONIC NO. 3.

Designed by Charles A. Miller, Boston, Mass. The floor of the window was first covered with green crêpe paper, and dark-red paper of the same kind was hung at the back. The centerpiece was composed as follows: One wooden box was placed on top of another somewhat smaller in size, and the whole was covered with white crêpe paper. Around these boxes were attached dozen-boxes of the shampoo powder in such a way as to form a pyramid; and the whole was surmounted, as may be seen by the illustration, by a picture hanging suspended in position by a black thread which ran to the chandelier above. The inscriptions on this picture were made

by sticking pieces of white paper to the edges, and then lettering these in the manner shown above.

The two large eggs were made as follows: They were first cut out of very heavy cardboard, and strips of the cardboard were glued on the backs to prevent warping. They were then painted white by the use of zinc oxide and liquid white shellac, thinned with alcohol to the proper consistency. Only a little skill is required to shade the egg into a very natural appearance by the addition of a dark-colored paint. If one desires to have "brown" eggs, it is simply necessary to tint the white paint with a little sub-

45. Hair Tonic Display by Charles A. Miller.

carbonate of iron. Shellac varnish, as it is called, is the best vehicle for painting signs in stores, but *white* shellac should be employed when light colors are used. For a black color, "ivory black" is best.

The "grass" upon which the eggs rest in the accompanying display is composed of excelsior which has been dipped in green Diamond Dye and allowed to dry. As a whole, the display makes an effective picture, and tells a story which is read at a glance. An impression is conveyed which sells the goods.

46. HEADACHE POWDERS.

Designed by B. S. Cooban, Chicago, Ill. The floor of the window was covered with green and white crêpe paper plentifully sprinkled with the ten-cent envelopes—not easily filled. Grouped across the foreground were easles supporting envelopes and boxes of powders. The background consisted of a cut-out picture made from three posters. The central design represented an enlarged box of headache powders supported by two cupids, the figures

46. Display of Headache Powders by B. S. Cooban.

below representing all classes of people reaching for it. Suspended from the ceiling was a banner sign bearing the words, "A big headache stopped for a little money. Cooban's Headache Powders, 10

47. Display of Hot-water Bottles by Loren D. Larkin.

and 25c." From top to bottom of the window, on either side, cards of a triangular shape were tacked to the sash. These were cut from olive-green bristol board and lettered in white, as is plainly shown in the cut.

47. HOT-WATER BOTTLES NO. 1.

Designed by Loren D. Larkin, Glens Falls, N. Y. The four arches were each placed behind the other, the highest one next the window, and the three others next in order, with the small one at the rear; thus creating the form of a funnel. From these arches a variety of bags were suspended in such a way that all of them could be seen from the front; and in the bottom of the window other bags, in their boxes, were placed. The effect was novel and very pleasing. The arches, one behind the other, made a graceful appearance, and the design was such that the eye was insensibly drawn to the center, where the simple announcement gave the key to the whole display: *"A Fresh Supply of Hot-water Bottles—69 cents to $1.75."*

The arches were made of heavy wire, wound with cheesecloth, and supported from the ceiling and sides by four small cords in each case. A small price tag was fastened to each bag—an important essential in any window display. The floor of the window was covered with crêpe paper: this part of the display cannot be seen in the illustration successfully for the reason that frost on the window made the photograph hazy at this point.

48. HOT-WATER BOTTLES NO. 2.

Designed by P. Henry Utech, Meadville, Pa. The device is an original one, very simple, and can be gotten up at a small cost. Mr. Utech kept this particular display in the window for about ten days. During that time many bottles were sold and many passers-by came in to inquire as to the merits, uses, and quality of the various styles of bottles, all of which resulted in additional sales later on. Indeed, the educational merits of a display are often as valuable as those features of it which bring immediate sales.

The display was made as follows: Four wooden sticks, an inch square by about 6 feet long, were first taken, and to these were nailed, at right angles, as many other sticks about 4 feet long. This formed the framework seen in the display. The upper and lower series of squares were about 10 by 15 inches and were made to hold the two-quart bottles. The center squares were made a trifle longer, about 10 by 17 inches, and these contained the three-quart bottles. It can be seen how the center was cut out for the placard, which read as follows: "Hot Water Bottles—Guaranteed

Leak Proof—All Sizes—All Prices—Much Comfort for Little Money."

The frame was covered with pink cheese-cloth, so fastened on with basting thread as to appear fluffy. The general effect, not well

48. Display of Hot-water Bottles by P. Henry Utech.

shown by the photograph, was very unique and artistic, and at the same time the expense was slight. Two or three other placards were placed in the window, but are not shown in the photograph.

49. HOUSECLEANING PRODUCTS.

Designed by J. Austin Bayes, Fenny Stratford, England. This shows a window devoted to an exhibition of spring housecleaning aids. The effort is made to contrast the articles used now for such purposes with those formerly employed. On one side of the window "The Old Way" of doing things is exhibited; on the other "The New Way" is set forth. The signs on the guide-post in the center are to be seen in the engraving, and one may also read the legend across the top: "The Old Order Changeth, Giving Place to the New." Among the old-fashioned articles exhibited at the left side of the window are fullers' earth, beeswax, turpentine, and other

49. Display of Housecleaning Products.

"foul-smelling things valued in the last century and in the one before it." On the right side is shown such excellent and modern products as Mr. Bayes himself gets up out of the kindness of his heart for the convenience and economy of his patrons! Among these are his own brand of cloudy ammonia, a furniture polish, a glove cleaner, and a preparation for making carpets and rugs look considerably better than they did when they were new. In order to give a realistic look to the window a couple of birds are perched on the sign-post in the center, while other representations of spring are made on the floor of the window.

At the base of the sign-post are shown two figures—the traditional man and the maid. They are meeting at the parting of the ways, and their dialogue is as follows:

"Where are you going, my Pretty Maid?"
"I'm going spring cleaning, sir," she said.

"May I go with you, my Pretty Maid?"
"Yes, if it please you, sir!" she said.

"And where is your first call, Pretty Maid?"
"At Horton and Bayes's, sir," she said.

"And which way take you, fair maid?" said he.
"I shall take the new way, sir," said she.

"But I'm going this way, don't you see?"
"And that won't suit me, sir," said she.

"Then I like the old ways the best, Fair Maid!"
"And I have no love for them, sir," she said.

"Well, I can't marry you now, Fair Maid!"
"Nobody asked you, sir," she said.

50. KRESO.

Designed by C. G. Burroughs, Kansas City, Mo. This display was arranged by Mr. Burroughs for C. E. Abraham, of Kansas City, Kan. It forcibly illustrates the fact that the druggist may readily advertise the really pharmaceutical portion of his business, and not limited, as so many pharmacists are, to side-lines and toilet articles. As disinfectant and germicidal solutions are now very generally used by the public, particularly at certain times of the year, an excellent opportunity is afforded the wide-awake druggist to appeal to this class of trade by means of his window. In

50. Kreso Window by C. G. Burroughs.

51. Laboratory Window by D. Charles O'Connor.

the accompanying trim "Kreso," the new coal-tar disinfectant and germicide, is the subject of display; and the white card in the center bears the following legend:

Was ever man with sense so dead
Who ever to himself hath said
There is no good in Kreso!

It appears evident from the illustration that Mr. Abraham's window is admirably adapted to display purposes. That the most has been made of it need scarcely be said.

51. LABORATORY WINDOW NO. 1.

Designed by D. Charles O'Connor, Fitchburg, Mass. Druggists too often suppose that a live window display cannot be made out of strictly pharmaceutical material. This impression is a false one. Chemicals and appliances which appear commonplace to the pharmacist are a source of novelty and interest to the public. To the layman the operations in a chemical laboratory are things unknown.

The window of Mr. O'Connor, as shown in the accompanying cut, serves to indicate the possibilities of a laboratory window. Throughout the display are evident many features calculated to impress the public with the professional intelligence necessary to compound prescriptions. A large United States Dispensatory, and a scale which will weigh accurately 15/100 of a grain, enjoy a conspicuous position. The shelf on the right contains an array of graduates, a large percolator, and a gallon and a five-gallon bottle, together with an assortment of chemicals and pharmaceuticals. On the floor may be seen the sign: "Prescription Utensils." Close by is a card reading: "How Pills are Made."

This interesting section of the window shows the pill tile, pill roller and divider, together with pill mass and finished product, demonstrating clearly the process of making these pharmaceuticals—a thing entirely unknown to the general public. Other articles on the floor comprise an assortment of sterilized culture tubes, ointment jars, a suppository mold, a konseal machine, round-bottom flasks stoppered with tufts of cotton, glass funnels, a mortar and pestle, porcelain evaporating dishes, a tripod and a Bunsen burner. These several articles are all labeled so that the public may know them.

In the front of the window is a sign reading: "One Registered Pharmacist of 19 Years' Experience: One Registered Pharmacist of 17 Years' Experience." The wooden case in the window was

52. Laboratory Window by H. E. Whiteman.

made to order to represent the shelf-bottle section of the store. The shelves at the back of the window contain an assortment of tincture bottles and stock containers for chemicals.

52. LABORATORY WINDOW NO. 2.

Designed by H. E. Whiteman, Webster City, Iowa. This window represented a strictly pharmaceutical or prescription exhibit, and was dressed with graduates, funnels, beakers, flasks, mortars, percolators, evaporating dishes, stirring rods; apothecary, Troy, avoirdupois, and metric weights; old prescription files, and other scientific apparatus used in a first-class pharmacy.

The unique feature of the display was the eleven chemical flasks on the top shelf. These were half filled with liquids of different brilliant colors, which were kept in motion; in fact, they looked as though the real process of distillation was going on. At the right of the shelf a retort stand was used to hold a large tabulated glass retort partly filled with a dark-brown liquid, and a small spirit lamp under the retort so far below that there was no heat on the retort. The opening of the retort was closed with a rubber stopper through which was passed a small glass thistle tube, the end of which extended nearly to the bottom of the retort. The beak of the retort was plugged with a rubber stopper having a glass tube passing through it. By means of glass and rubber tubing, as shown in the engraving, the retort and the eleven chemical flasks were connected together; each flask had two tubes passing through the cork, one nearly to the bottom and the other about an inch through the cork, and the tops were made absolutely tight by using plaster of Paris and water as a paste.

Of the last four flasks to the left, hydrochloric acid was used in the fourth, concentrated ammonia in the third, the second was left empty so that the fumes of the hydrochloric acid and concentrated ammonia could fill it with smoke or gas, while with the flask at the end there was a peculiar arrangement. A tube went to the bottom and back up to the top; the bend of the tube in the bottom of the flask was covered with white sand, and the flask then filled about half full of clear water. This naturally gave the appearance to an observer of a filter, suggesting that the colored liquids were transformed to gas and then back to liquid from the last flask. A rubber tube was connected down cellar into a barrel of water, making all the connections tight, and when the faucet in the barrel

53. Display of Licorice by J. T. Pepper.

was opened, air was drawn through the thistle tube in the retort and through all the flasks down into the barrel in the cellar. This arrangement furnished a steady stream of bubbles and gas from five to seven hours, according to the opening of the faucet, and then the barrel was filled again.

This display was used two weeks, and all the time there was a constant, ever-changing crowd in front of the store. There is no doubt that it will prove a good drawing card for any one who will try it. The display was made in the window of Geo. W. Teed, the pioneer druggist of Webster City, Iowa.

The phenomenon taking place in the flasks at the top kept the people interested, and then labels on the various articles in the window educated them as to the utensils used by the pharmacist in the conduct of his scientific and professional work. One card in the center read: "Some of the Articles Used in Compounding, Preparing, and Analyzing Medicines and Prescriptions."

53. LICORICE.

Designed by J. T. Pepper, Woodstock, Ontario. Mr. Pepper buys his licorice in 125-pound lots. He gets a special price on it, pushes it vigorously during the season, and in this way makes a nice thing on it.

The present display was made to depict a winter scene. Epsom salt was sprinkled on the floor of the window to represent snow, and over this snow the elephant was hauling the sled of licorice. On the back of the elephant rode an East Indian native, with prodding stick in hand. The card hanging suspended in the center of the window contained the following text:

Is it licorice?
Yes, it is licorice!
Is it pure?
Yes, it is absolutely pure!

The card fastened to the elephant bore this statement: "Good for Coughs." Behind the sled was a card simply giving prices, as follows:

One-ounce sticks, 5 cents.
Two-ounce sticks, 10 cents.
Four-ounce sticks, 15 cents.

It only remains to be said in conclusion that this display has the merit of simplicity, and that it can be prepared without any trouble or extra work.

54. LINIMENT.

Designed by "An Appreciative Reader." This is supposed to represent a barn built of packages of the liniment, and surrounded

54. Display of Liniment by "An Appreciative Reader."

with a small barbed wire fence. The back row of packages is intended to represent a rear fence.

55. LOOFAHS.

Designed by J. T. Pepper, Woodstock, Ontario. There is nothing particularly striking about this window display shown in the accompanying illustration. It is presented chiefly because it brings forward one of the staples of the drug store which druggists do not often think to advertise, and for which a considerable sale might easily be developed. Indeed, so little is known about loofahs by the public that curiosity is aroused when the articles are exhibited.

Mr. Pepper says that while "this display does not claim to be an artistic one it sold loofahs and proved itself a good business-bringer. We have always sold a few of these articles throughout our entire period in business, but we sold more during the week of the display than during all our previous history. The trim also provoked a great many inquiries from people who had never seen loofahs and did not know what they were used for or what was their origin."

The illustration largely explains itself. There were three sizes

55. Display of Loofahs by J. T. Pepper.

of loofahs exhibited, selling respectively at 10 cents, 15 cents, and 20 cents. The large card over the top read: *"Loofahs or Vegetable Sponges for the Bath. They Wear forever."* A card at the left bore the legend: *"They Grow Like Cucumbers."*

56. MAGAZINES.

Designed by J. Earl Taylor, Gridley, Ill. Mr. Taylor writes as follows: "I have recently started a news-stand department. The population of our town is only about 900, but it consists, to the extent of perhaps 65 per cent, of Germans who are successful and up-to-date citizens. I began using one of my two windows for the display of magazines weekly. How has it paid? I will answer in

56. Display of Magazines by J. Earl Taylor.

this way: I am now writing on the 25th of the month, twenty-five days after I began handling magazines. During that time I have found it necessary to order four times!

I believe that magazines are a profitable side-line for any druggist. The direct profits are not so large from the sale of the goods themselves, but it is a class of trade which brings the people to your store—and after that a neat, attractive pharmacy, together with lots of courtesy, will do the rest!"

57. MASSAGE CREAM.

Designed by Joseph Simnacher, Franklinville, N. Y. A window theater is the object depicted: in the first engraving the curtain is down, and in the other it is rolled up so that the stage may be seen. Pompeian Massage Cream is the article exploited in this particular instance, but the "theater" was constructed by Mr. Simnacher with a view to using it at occasional intervals for the display of any article that might be desired.

Before entering into a description of the "theater," we may say

57. Massage Cream Window by Joseph Simnacher.

that Mr. Simnacher very kindly offers to give full and ample instructions to any one who may desire to get up such a window. Druggists with a mechanical and artistic turn of mind would probably delight in making something of the kind.

The theater was 7 feet wide, 5 feet high, and 4 feet deep. The pillars were made of covered cardboard surrounded with trailing vines. The drop curtain was painted in water colors, as were also the wings of the theater and the background. There were three

double sets of the wings, and the coloring was very attractive—unfortunately it does not show in the engraving. Much of the beauty of the window, indeed, rested in the variety of its coloring, and without this the illustration appears comparatively commonplace.

The figures seen on the stage were 10 inches high and were kept moving by a mechanical device. There were two rows of them, and each was attached to an endless belt, the two belts mov-

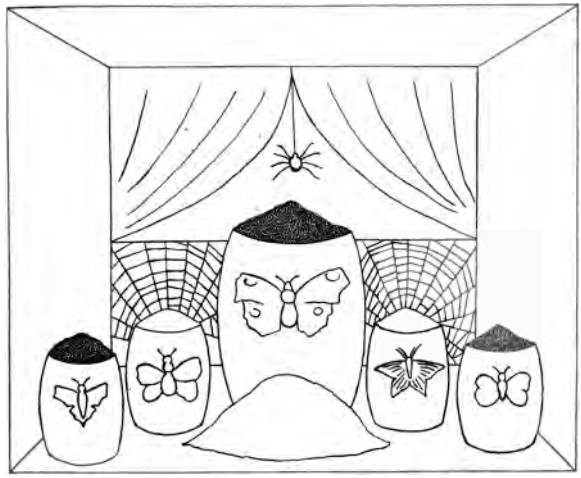
57. Massage Cream Window by Joseph Simnacher.

ing in opposite directions. Mr. Simnacher used a little hot-air engine to supply the motive power, and this involved an expense of not more than five cents a day for gasoline.

When not in use the whole thing can be taken apart and stored away until such time arrives as the druggist may desire to utilize it again for the display of some other product. Outside the store, on the sidewalk, Mr. Simnacher had a bulletin board bearing this announcement: "Pompeian Matinee from 3 to 5 P.M. Admission Free."

58. MOTH CAMPHOR.

Designed by Joseph F. Hostelley, Collingdale, Pa. This sketch shows a window presentation of tar camphor—balls and flake, pertinent to the spring season of the year. The window floor is carpeted with blue cheese-cloth; an empty barrel, enveloped in the same material, is stood on end in the window center, well in the background, and tar balls are heaped on its top (really the bottom)



58. Moth Camphor Window by Joseph F. Hostelley.

to represent a full barrel of moth balls. Two small kegs are arranged on both sides of this. Flake camphor is put upon the top of those nearest the barrel, while the moth balls are heaped on the end kegs. The first keg to the right of the barrel and the one first to the left are covered with pink cheese-cloth, while the end kegs wear a cloak of blue. An artificial paper moth or butterfly has alighted on the face of each container; the blue-winged insects, seeking color contrast to show off their charms, cling to the kegs of pink, while those of pink or yellow wings have flown to the kegs of blue.

Just in front of the barrel a pile of flake camphor is seen on the floor of the window. As a background, sheets of white paper have been pasted to a frame about 3 feet high spanning the window.

59. Perfume Window by H. M. Curry.

On this paper, to the right and to the left of the barrel, a cobweb has been traced in black crayon. An artificial black spider hangs from a white thread between the draped curtains of blue cheese-cloth. An appropriate placard for this exhibit might read: *"Moth Camphor to Protect the Winter Furs and Feathers."*

59. PERFUME WINDOW NO. 1.

Designed by H. M. Curry, Ellsworth, Kansas. The color scheme of the present window was white, violet, and gold, and it made a strikingly beautiful combination. The large oval mirror in the center had a gold Florentine frame, through which were woven bunches of violets for the occasion. The golden lions, rampant on either side, were carefully made from cardboard and afterwards gilded. Altogether this made quite a striking centerpiece.

Then immediately behind this was the background of white cheese-cloth, while elsewhere throughout the window crêpe paper, decorated with violets, was used quite profusely. It was not only employed under the rail in the rear of the window, but around the two shelves in the center also. The stands and floor were covered with two shades of violet crêpe paper. The goods were arranged as on a dressing table in front of the mirror. They comprised perfumes and toilet waters of various kinds.

The show cards used in the windows were all furnished by the manufacturers with the exception of the one at the top, which was made in facsimile of the label used on some of the goods, but of course in larger dimensions.

60. PERFUME WINDOW NO. 2.

Designed by K. Hermann Fritts, Manhattan, Kansas. Unfortunately the cut does not do justice to this display, nor adequately render a conception of its beauty and color harmony. A box three feet high was placed in the center of the window and covered with old gold and black tissue-papers. A large triplicate mirror was then put on the box, and the two wings placed at such angles as to give the best reflections. Across the top of the mirror was stretched a sheet of black tissue-paper, with an electric bulb dropped through the paper to the center of the mirror. Inch strips of paper were arranged in the manner shown by the engraving; they were tacked to the window-sills an inch apart, with the exception that at the top the support was not the window-sill, but a thin strip of

board fastened across the window-glass about six feet from the bottom of the window. The strips of paper were of the two colors previously mentioned, old gold and black. Two strips, one of each color, were twisted together; and they were tacked to the edges

60. Perfume Window by K. Hermann Fritts.

of the mirror and the box as seen in the engraving. The printed card may easily be read, and it explains itself. Finally, half-pound bottles of perfumery were placed in the recess formed by the mirror and on top of the concealed box.

61. PERFUME WINDOW NO. 3.

Designed by William S. Oppenheimer, Tampa, Florida. A good idea of the attractiveness of this window can be gotten from the engraving, but it is necessary to explain that much of its beauty

resided in the blending of colors, and this is of course not apparent. The center was a pile of gray and blue granite chips picked up around a building newly constructed. Inside this pile were some round boxes or cans in order that the pile might not be entirely constructed of the granite and thus be too heavy. The bottom of

61. Perfume Window Designed by William S. Oppenheimer.

the window was covered with green crêpe paper, and this green was happily set off with violet elsewhere. In fact the window was an advertisement of violet perfumes, and the color of violet, and the word violet, were dwelt upon insistently. Bottles of violet perfume were placed all about the rocks, and violets and green smilax (all artificial) were scattered among them. One or two violets were also attached to each individual bottle, and on top of the rocks was a large bunch of them. The sign which can be seen plainly in the illustration had also a bunch of violets run through a slit in the corner of it. The gas lights were shaded with green crêpe

62. Display of Pharmaceuticals by H. M. Curry.

paper, and there were also attached to them bunches of violets. This combination of green and violet colors was very happy, and the display as a whole was so attractive that it sold the perfume in gratifying quantities.

62. PHARMACEUTICAL WINDOW NO. 1.

Designed by H. M. Curry, Ellsworth, Kansas. The object of the display was to show a fine line of chemicals and pharmaceuticals, attractively presented in neat containers or in original packages, as the case might be, and distinctly labeled in each instance so that the observer might know what he was looking at. The arch was 5 feet high and measured 10 feet at the base. It was made of heavy packing paper, tacked to a frame of wood strips, and painted white with alabastine, being finely lined off to represent masonry. The card fastened at the apex of the arch was made by Mr. Curry himself: white mat board, 20 by 30 inches in size, was used, and the letters were so large that the sign could be read almost across the street. The legend was: *"These Goods, from the Laboratories of Merck & Co. and Parke, Davis & Co., Represent the Quality of the Drugs used in our Prescription Department. There are None Better."*

The two main shelves were half circles of wood, set up on cigar boxes, while the high shelf in the back was a large packing box, all of which was covered over with white crêpe paper. Under the small bell jars placed on the standards beside each base of the arch were, respectively, one ounce of morphine and one ounce of quinine —of course plainly labeled. The jug and the two large demijohns seen on the topmost shelf in the rear contained elixir of lactated pepsin; elixir of pepsin, bismuth and iron; and hematic hypophosphites. There were also three large demijohns on each side of the window which do not show in the picture.

The display was supplemented with special notices and advertisements in the newspapers, and we have Mr. Curry's word for it that the week's campaign "did lots of good."

63. PHARMACEUTICAL WINDOW NO. 2.

Designed by D. Charles O'Connor, Fitchburg, Mass. In the center the pyramid idea was carried out with an assortment of Parke, Davis & Company's pharmaceuticals and Merck's chemicals.

Mr. O'Connor evidently selected products more or less familiar to the general public—hydrogen peroxide, essence of pepsin, nasal tab-

63. Display of Pharmaceuticals by D. Charles O'Connor.

lets, etc. On either side of the pyramid are arranged a number of chemicals and miscellaneous specialties, giving the display a complete, liberal appearance.

64. PHOTOGRAPHIC SUPPLIES.

Designed by W. H. Watson, Henderson, Ky. This design was to show a miniature photograph gallery. The brick effect was secured by a painted canvas. Through an open section of the brick wall is shown the photograph gallery itself. Wall-paper constitutes the background, and on this are hung the pictures which are so liberally furnished by the various camera manufacturers. The figures in the display were cut from patent medicine advertisements, and will doubtless be recognized by druggists everywhere. The idea is rather ingenious, and Mr. Watson assures us that the window proved very attractive.

64. Display of Photographic Supplies by W. H. Watson.

65. PLAYING CARDS.

Designed by C. T. Flacheueker, Alton, Ill. This somewhat bewildering, but yet interest-compelling, design attracted a great deal of attention during the three weeks in which it was kept in the window, and greatly increased the sale of playing cards in the store. In the main, the design speaks for itself, but in some particulars it fails to show the details of construction. For instance, in

65. Display of Playing Cards by C. T. Flacheueker.

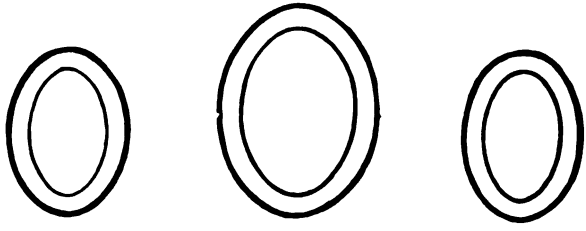
the center of the window a heart-shaped arrangement of cards is apparent; the photograph does not make clear, however, that these cards were pasted on the margin of a large "cut-out" made of pasteboard and covered with red bunting. A diamond-shaped "cut-out" hangs suspended in the center of this heart, and on it are likewise pasted playing cards, together with the word "Bicycle" in the center. On either side of the diamond "cut-out" signs were pasted on to the large heart. The heart was five feet high and the diamond three feet.

Two other "cut-outs," similarly decorated, appear in the window—one on either side of the heart in the center. The "cut-out" on the right of the heart was a spade, while that at the left was a club. These were 3½ feet high and were covered with black bunting. Playing cards and signs were pasted on them in the manner indicated by the engraving.

For a background an arch made of lath, and covered with white bunting, had black bunting suspended from it, on which were fastened various signs and festoons of cards. Packages of cards were laid and piled on the window floor.

66. POSTAL CARDS, SOUVENIR.

Designed by Fred F. Wilson, Toronto, Ontario. A very attractive window trim can often be arranged on a wooden frame. Here is one well worth reproducing. Order three ovals at a planing mill like those represented in the following illustration:



The larger one is 40 inches high and the smaller ones are 34 inches. They are made from lumber 6 inches wide and 1 inch thick. Cover the frames on one side with green cloth and on the other with red. Use the forms either in a perpendicular or horizontal position, and pin the goods to them. With euthymol tooth-paste or similar carton goods, the packages may be easily attached to the form,

while the tubes themselves can be displayed on the window bottom. This scheme, I have found, adds greatly to the selling value of a window display.

One use of such a design is in the display of postal cards, as

66. Display of Souvenir Post Cards by Fred F. Wilson.

shown in the accompanying engraving. Mr. Wilson tells us that he used this particular display for two weeks and during this time the net profits from the sale of souvenir post cards amounted to $20.50.

67. PRESCRIPTION WINDOW NO. 1.

Designed by Frank E. Rogers, West Chester, Pa. Mr. Rogers says of this window: "The particular way in which I have utilized this prescription idea is, I think, original. Certainly it has been used by me to a great deal of advantage. It has excited the curiosity both of the children and grown people, of the rich and the poor. I had no idea it would create so much interest and talk. The display tells for itself that a prescription business is done here, and most people like to have prescriptions compounded where a large amount of work is done in that line. Unfortunately the photograph of the display is not very good, but it will do to show the manner in which the files were arranged. I placed them in chronological order. I have only been in business here eight years, and I began with the prescriptions of the first year's business at the left side of the window and in front, and followed with each year's file, thus showing

the gradual increase in business up to the eighth and last year. The only exception to the gradual increase in business was that of the sixth year, during which two of our leading physicians died. Considering that I have had but eight years here, that the town con-

67. Prescription Window by Frank E. Rogers.

tains only 10,000 inhabitants, and that I am located in a spot where there was previously no drug store, I think my prescription showing was a pretty good one. The card seen in the window contains this simple legend: 'This store has been established eight years. These are the prescriptions we have compounded.'"

68. PRESCRIPTION WINDOW NO. 2.

Designed by H. W. Lammert, Cleveland, Ohio. This display proved so successful that several other retailers in the city followed the example set by Mr. Lammert. As the illustration shows, the

68. Prescription Window by H. W. Lammert.

subject of display was the old prescription books which had been accumulating for years. In the front of the window was a card declaring that *"85,000 prescriptions are shown in these books."* The showing was an excellent one, and it cannot be doubted that the books had great interest for the passing public. An occasional display of this sort is sure to yield returns of the very best kind.

69. PRESCRIPTION WINDOW NO. 3.

Designed by Elmer E. Goodlin, Saltsburg, Pa. The central idea was to have a miniature prescription case in the window. Therefore make a small case from boards, having shelves for the bottles of salts, liquids, etc., drawers for labels, corks, and the like, a place for a few books, and a recess in the lower center for the prescription scales. Then fill all these places with the things intended to go in them, and, on the miniature counter at the base of the case,

69. Prescription Window by Elmer E. Goodlin.

put test tubes, small funnels, beakers, small mortars, hydrometers, Florence flasks, and other bits of apparatus used in prescription compounding. In front of the case, on the floor of the window, place show bottles of medicaments (properly labeled), percolators, packages of gauze, and, in fact, anything relating to prescription work that you think would stimulate questions—for if you can get people interested enough in a display to ask questions success has

been accomplished. Finally, as seen in the illustration, place signs on each shelf of the case, reading as follows: "OUR PRESCRIPTION DEPARTMENT IS COMPLETE." "PROGRESSIVE PHARMACY—SUPERIOR CHANNELS." "WEAPONS TO CURE DISEASE." "PURITY—ACCURACY—QUALITY."

70. PRESCRIPTION WINDOWS NOS. 4 AND 5.

Designed by Joseph F. Hostelley, Philadelphia, Pa. The two exhibits of prescription department accessories seen in the accompanying illustrations are displays that it will pay any pharmacist to de-

70. Prescription Window by Joseph F. Hostelley.

sign. Because they do not directly dispose of goods does not mean that they are not lucrative. They are professional; they attract notice; they impel patrons to ask questions concerning the devices

on exhibition; they tend to call attention to displays in other windows of the store; they let the people see some of the things they crave to see, queer devices other stores do not expose, and make them feel toward this pharmacy a sentiment akin to that friendship which essentially follows a confidential disclosure. As drug window

70. Prescription Window by Joseph F. Hostelley.

displays they are truly unique, and this in itself entitles them to consideration which is not due the major number of exhibits to be seen in pharmacy windows. Aside from their mere novelty, as before mentioned, they arrest attention because they treat of material about which a measure of mystery hangs. The placard in display No. 1 reads: "Just an idea of the apparatus we use in our laboratory and prescription work." The fan-like conceits seen on shelf in photograph No. 2 are clusters of folded filter papers.

71. Display of Sarsaparilla by C. C. Green.

71. SARSAPARILLA.

Designed by C. C. Green, Dayton, Ohio. As will be seen from the engraving, the central feature of this display was a well. The well itself was made of a box, and a roof was hoisted over it by means of four supports. The bucket that hung in the well was formerly a white-lead container. The roof was tinted with a little green to represent moss. The well was painted with a mixture of whiting three parts, plaster of Paris one part, with water enough to make a nice smooth paint, which was then applied with a brush. (This makes a pure white product, and in Mr. Green's opinion is a very satisfactory and yet cheap preparation with which to paint window displays. It may be colored with ultramarine blue or aniline to any desired shade.) Green excelsior was used in the bottom of the window for grass. The fence back of the well was made of lath.

So much for the mechanical construction of the design. Packages of Kalter's sarsaparilla were placed in the bucket, and a pile of bottles also put under the spout as though they had just been pumped from the bucket. Perhaps a dozen other packages were scattered elsewhere on the window floor. A number of signs were employed. *"Kalter's Old Reliable Sarsaparilla"* was painted on the roof of the well, while the well itself contained the statement that *"Kalter's Sarsaparilla Makes Cool Blood—75 Cents." "Makes You Well"* was the legend painted on the spout. At the left of the well the figure of a boy is seen holding a placard in his left hand and supporting in his right a staff surmounted with a large sign; the latter contained this: *"The Old Oaken Bucket that Hangs in the Well—Filled with Kalter's Sarsaparilla—the Kind that Makes YOU Well."* The figure of the boy was an ad. sent out by the "Heides jujubes" people. To the right of the well, and fastened to the fence in the rear, was a sign reading: *"The Same Good Old Sarsaparilla that We Made When We Started in the Drug Business 22 Years Ago!"*

Then, in addition to the foregoing signs, there were three fastened to the sash across the top of the window-pane having to do with other specialties bearing Mr. Kalter's label—that is, two of them did, while the third contained the statement that *"We Have Filled 33,605 Prescriptions During the Past 22 Years Without a Single Mistake."*

72. SCHOOL SUPPLIES.

Designed by Loren D. Larkin, Glens Falls, N. Y. This display was made at the beginning of school in the fall, and we caught the children when they needed the goods. The well in which hung the "old oaken bucket" was made of five-cent school tablets as seen in the illustration. Excelsior, colored green to represent grass, was

72. Display of School Supplies by Loren D. Larkin.

spread thickly around the entire window space outside the well. The frame was made of boards and covered with blue cheese-cloth, the drum consisting of large, round pasteboard cartons. A long brass chain, borrowed from a dealer, was wound around the drum and attached to the bucket, which consisted of an empty white-lead keg covered with moss gathered for the purpose. The bucket was nearly filled with excelsior, and an assortment of penny pencils stuck into

this to fill the bucket. The bottom of the well was covered with pencils, which could just be seen from the outside. The roof was covered with tablets, real vines were twined around the framework and, together with moss, covered the top of the well. A large card, removed when the picture was taken, was worded: "Any tablet around the well, 5c. Any pencil in the bucket, 1c."

73. SHAVING SUPPLIES.

Designed by J. T. Pepper, Woodstock, Ontario. The horseshoe and the three uprights were all made of wood: the latter were constructed of pieces of boards nailed together, and they were all cov-

73. Display of Shaving Supplies by J. T. Pepper.

ered with pale blue paper. Shaving mugs were hung on nails on the horseshoe. On the boards were fastened all kinds of shaving brushes and strops. On the floor of the window were shaving soap

74. Display of Smokers' Supplies by H. M. Curry.

in cakes and sticks, Florida water, bottles of genuine imported and also domestic bay rum, talcum powders, and bottles of Mr. Pepper's own preparations for the skin and "after shaves." We have Mr. Pepper's assurance that this window sold the goods.

74. SMOKERS' SUPPLIES.

Designed by H. M. Curry, Ellsworth, Kansas. The background was made of Indian blankets suspended from a wooden frame. The floor of the window was covered with Indian blankets and rugs. To the background were attached specimens of Indian beadwork, bow and arrows, an Indian papoose cradle, and some beaded moccasins. On an elevated shelf, running the whole width of the window in front of the background, were Indian pottery and basketwork, with some tom-toms and tomahawks.

The floor was covered with pipes arranged in circles and fan-shaped designs, and in the center was a large pipe made of small bags of smoking tobacco. At either end of the window was a pyramid of smoking tobacco in five-pound cartons: these pyramids, however, are not shown in the illustration. The show-card, "Smoke Up," was made of white bristol-board with a gray mat.

The whole design was meant to suggest a man's den or cozy corner, and it certainly made a very attractive display. The accessories were mostly borrowed for the occasion and were returned afterwards.

75. SODA WINDOW NO. 1.

Designed by H. M. Curry, Ellsworth, Kansas. There is nothing elaborate about this display, and yet it is very artistic and attractive. The decorations were in white and gold. The semicircle in the rear, to which the illustrated cards of the fruit juice manufacturers were pinned, was made of pleated cheese-cloth or bunting. There were two shelves; on one was simply a row of fruit juice containers, and on the other were two containers of different design, with a placard in the center embodying a large fruit piece in colors —the advertisement, of course, of the fruit juice manufacturers. At either end of the shelves was a neatly covered pedestal surmounted with a potted plant.

A unique feature of the display was the fruit in the center and in front. Here was a large block of ice in which had been frozen a bouquet of roses and carnations, together with some fresh fruits.

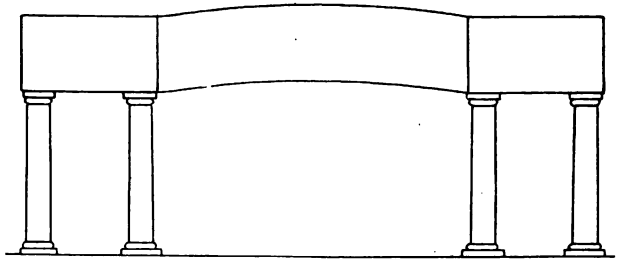
75. Soda Window by H. M. Curry (No. 1).

This attracted a great deal of attention, and lasted two days. Cards were placed on supports at either side of the window, and read as follows: *"Straws Show Which Way Our Good Soda Goes,"* and *"Nice Clean Service and Plenty of Ice are Two of the Things that Make our Soda Right."* These cards were of course made by Mr. Curry himself; and fastened to the large letter "S" in the card at the left-hand were some real straws in order to give an effect of realism. Finally, two small placards, advertising ice cream, were pinned on to the supports under the potted plants.

This window display was used during the week in which Mr. Sherriff, Mr. Curry's employer, had his soda opening. He sent out a neat invitation to the people of the city, accompanied by a prettily designed menu card, and although the weather was unfortunate, the free soda flowed generously all day long, and the event was in every respect notably successful.

76. SODA WINDOW NO. 2.

Designed by H. M. Curry, Ellsworth, Kansas. The framework of this window was built of 1x3 lumber, arranged in the manner roughly shown by the line drawing reproduced herewith. A frieze was employed at the top, made of heavy cardboard. In the center,



between the two interior posts, the cardboard was bent over a crosspiece, nailed to the center of the frame, in a manner which made a sort of swell front.

The four columns were made of pasteboard, bent in a semicircle, and nailed to the upright pieces of the frame so as to represent half round columns. The "capitals" at the top were wood blocks turned out by a carpenter. The whole thing was made white with

76. Soda Window by H. M. Curry (No. 2).

alabastine and trimmed with door-stock molding as a finish at the top and bottom of the frieze. Below the frieze lace paper was hung as an additional decoration. The pictures of fruits, pasted at intervals on the frieze, were cut from show cards furnished by the manufacturers of a well-known line of fruit juices on the market.

A shelf was used along the front and side of the window, and leaning against this, in the manner shown in the engraving, were more of the show cards furnished by the manufacturers. On the shelf itself were jugs of the fruit syrups, as well as two or three neatly covered boxes used also for the display of various articles. The box in the center had a very handsome punch bowl on it; this was kept filled with fresh fruits during the time the display was in the window. Dispensing glasses, Sundae cups, and so on, were scattered about the window. Window strips were used on both the right and left sides of the window, but are shown on only the right side in the engraving.

The two cut-out figures, seen at the right and left hands, were procured from the Prima Tonic Co., of Chicago. Mr. Curry remarks that these may be procured by any druggist upon making a postal-card request. Finally, the bottom of the window was trimmed with white cheese-cloth artistically "rumpled up."

77. SODA WINDOW NO. 3.

Designed by Loren D. Larkin, Glens Falls, N. Y. Mr. Larkin thus describes this window: "I used three boxes of different sizes, as may be seen in the engraving, for the main part of the display, giving the effect of steps; and the floor of the window, and also the boxes, after being placed in position, were covered with light-green tissue-paper, which gave a fresh, bright appearance to the display. At the front of the display, near the window, were placed three fancy paper napkins, and on the center one a small tray containing a sample bottle of Welch's Grape Juice and a small grape-juice glass with straws. On the napkin at the left a larger tray was placed, holding a Pan-American 'Orangeade' dispensing bottle filled with colored water to represent the orangeade, and a mineral water glass in a holder with straws. A tray of the same size at the right held a bottle of 'Africolao,' and a champagne glass with straws. Grape juice, ginger champagne, bundles of straws, and jugs of concentrated fruit syrups were displayed on the floor. On the front of each

box was fastened colored fruit-juice signs, and on the steps were displayed crushed fruits, mineral waters, etc. On the top step a fancy glass column was placed holding a jug of Pan-American Orangeade. Flavor strips and fruit-juice signs were pasted on large, dark-gray sheets of cardboard and hung from the ceiling near the back of the display, similar strips being also pasted on the window. Between and a little above the cardboards (not seen in the illustra-

77. Soda Window by Loren D. Larkin.

tion) was suspended a red and gold list of flavors in a frame with a coca cola sign hanging from that. The general effect was pleasing to the eye, for the bright colors of the fruit and flavor signs harmonized nicely with the green tissue-paper and the darker colors of the bottles and jugs. The display was very successful, causing 'that thirsty feeling' quite generally, and bringing in a good deal of extra fountain trade."

78. SPECIALTY WINDOW NO. 1.

Designed by Judson B. Todd, Ithaca, N. Y. First let us quote Mr. Todd's own telegraphic description of the figure which comprises the central feature of the window:

"Bust and skirt form secured from a dry-goods store; skirt

78. Specialty Window by Judson B. Todd.

made of chamois; bust covered with a shirt-waist; sleeves stuffed and then covered with chamois; rubber gloves on the hands; one hand made to carry a sponge bag in which was tucked a Japanese paper napkin; red chamois collar; ear sponge for a stick-pin;

79. Specialty Window by B. S. Cooban.

sponge face; raised sponge for nose; pink cotton for lips, drawn back in the mouth; jute for hair; artificial eyes; a few small sponges sewed on an 'elephant's ear' for the hat, with black pompon of ribbon stuck in; bunch of artificial violets on the breast."

Mr. Todd informs us that this beautiful specimen of the fair sex attracted a great deal of attention as the bright particular star of a sponge window during the first week of her existence. Then she was taken out and given a rest for a week, after which she was brought back, and—quoting Mr. Todd again—"made to 'holler' for Vinol." She is seen doing this "hollering" in the accompanying illustration.

79. SPECIALTY WINDOW NO. 2.

Designed by B. S. Cooban, Chicago, Ill. This celery compound window—which, by the way, attracted a great deal of attention—has for its novel feature a pile of old boots and shoes, over which is the legend: *"Worn Out in the Mad Rush for Celery Compound."* The idea can be used for many things.

Try it on one of your specialties.

80. SPECIALTY WINDOW NO. 3.

Designed by Boericke & Runyon, Los Angeles, Cal. This window might be used with a spring sarsaparilla, a beef, iron and wine, a combination of iron, quinine and strychnine, or any similar product. The display was made in the following manner:

Eight money sacks were bought of or especially made by an awning manufacturer, and from a bank eight tags were secured such as are commonly employed in being fastened about the neck of money bags in order to indicate the amount of specie represented. The sacks were of course filled with corks instead of money, but several marks were made on the outside with real dollars in order to deceive the eye. In the bag nearest the sign a small hole was cut large enough to let a dollar slip through: twenty new silver dollars were placed near the hole as though they had issued from it. The sign at the right tells the rest of the story without any further description.

It is only necessary to add that a new dollar bill was fastened on the right-hand panel of the sign, to which the index finger was pointing. The tonic was placed near the dollar bill so that the meaning was made clear. The money bags were likewise placed at the left, so that the index finger in that case pointed clearly to

80. Specialty Window by Boericke & Runyon.

them. Finally, the large placard in the rear of the window told the merits of the tonic compound briefly and concisely. Bottles of the tonic were piled up near this card.

81. SPECIALTY WINDOW NO. 4.

Designed by Charles W. Moody, Red Lion, Pa. There is nothing strikingly original about this display, but it is helpful as show-

81. Specialty Window by Charles W. Moody.

ing what may be done in a small and shallow window—a type of window which often baffles the efforts of window dressers. The

82. Specialty Window by J. Austin Bayes.

background was of cheese-cloth stretched on a frame to fit the frame of the window; and to this tooth-brushes and empty cartons of bronchial lozenges were fastened by means of thread. A square frame with an arch at the top was made of wood and covered with white cloth. This was then placed against the glass, and was of such size that it permitted boxes of worm lozenges to be inserted between it and the window-frame proper on either side, while in the arch at the top a row of soothing syrup was put. Over the latter was another arched board, and on top of this was a row of the worm lozenges. Boxes and bottles of worm syrup and the bronchial lozenges were then piled up on the window floor.

It would seem as if Mr. Moody's window were not more than a foot and a half wide, and under these conditions it is very difficult to make a satisfactory display. He has done well under the circumstances. By making a false back to his window, and by means of the inside frame, he has been enabled to increase the display area very considerably. It will be seen, finally, that Mr. Moody's purpose in this particular display was to exploit his own products—worm lozenges, worm syrup, soothing syrup, and bronchial lozenges. Just why the tooth-brushes were included is not clear. The display was completed by the price cards seen in the illustration.

82. SPECIALTY WINDOW NO. 5.

Designed by J. Austin Bayes, Fenny Stratford, England. In this window the central object and only item of stock exhibited was a 25-bottle of "Nervoid Tablets" (Mr. Bayes's own preparation), placed on a pyramid surrounding a platform, the remainder of the window being draped and curtained, and beautified by vases of fresh flowers. Appropriate signs were placed here and there, those most to the point being: "They Stand Alone," and "A Tip-Top Remedy;" whilst others were: "A Big Headache Cured for a Little Money," "Many Testify to the Immediate Cure of Neuralgia by Bayes's Nervoids," and so forth. The materials used for the display were: for the floor, dark-green sateen; for the platform, orange sateen; for the pyramid, purple (crinkled paper pasted on cardboard); and for the curtains heliotrope and canary. The results of the window were: good sales and prestige.

The idea, of course, can be used with any preparation of the pharmacist's own manufacture.

83. SPECIALTY WINDOW NO. 6.

Designed by J. T. Pepper, Woodstock, Ontario. This pictures a display of some of Mr. Pepper's own preparations. They do not

83. Specialty Window by J. T. Pepper.

all show up in the photograph, however. The card in the center reads: *"Our Own Preparations."*

84. SPONGE WINDOW NO. 1.

Designed by C. G. Gibson, Kansas City, Mo. This display was designed by Mr. Gibson and appeared some years ago in one of the windows of Mr. W. P. Hucke's well-known pharmacy in Kansas City. A great variety is shown of sponges, bath brushes, bath mittens, and about everything else that can possibly be utilized for bath purposes. The quantity of goods was unusually great, the arrangement was attractive, and the result was that the window drew the crowd and sold the goods.

84. Display of Sponges by C. G. Gibson.

85. Display of Sponges by Charles A. Miller.

85. SPONGE WINDOW NO. 2.

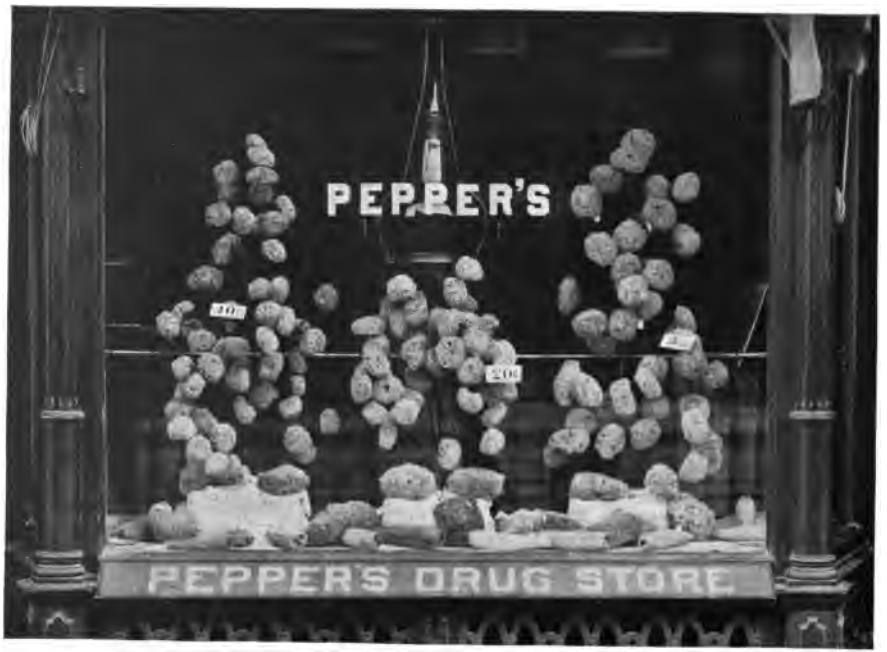
Designed by Charles A. Miller, Boston, Mass. The accompanying unique production is readily constructed from the ordinary stock of the average pharmacy. A roll of dark-green crêpe paper, and a few pieces of suitable wire, are the only articles required other than sponges.

For the flower-pot in the center Mr. Miller used an 18-inch roll of wrapping paper. Its shape was obtained by tacking circular pieces of heavy cardboard, 5 or 6 inches larger in diameter than the roll, to its top, and gluing an inch strip of cardboard around its edge, then wrapping with brown crêpe paper to produce the shape shown, gluing only at the top and the bottom.

The display designs at each side were formed by bending heavy wire (telegraph wire) into the shape of an inverted "U" and inserting the ends through both the top and the bottom of wooden boxes, 5 or 6 inches high. Sponges were attached to this wire with very fine wire or linen thread, so as to be easily removed without tearing, if desired. Price tags with catchy inscriptions were affixed to the different varieties, viz.: *"Both hands to hold this fellow*—$1.50."

Don't make the pot until the lily is completed, as it can easily be laid aside for this purpose. For the lily itself procure six pieces of quite stiff wire, 18 to 20 inches long, with sufficient rigidity to support the sponges. Wires used for the support of some counter display stands were appropriated in this instance. Bend each wire into the same shape (any design can be chosen). The design here selected might be described as shaped like an old-style italic *"S,"* but at the bottom of the letter bend the wire down at right angles, leaving a *stem* for insertion into the wooden roller block that is found in each end of the roll of paper. With this block in its usual place, bore six holes equidistant around it, and insert the six wires. Now string small flat sponges on each wire until full. It can be readily seen now how the flower is formed or changed by bending to any symmetrical shape. Use a large, good-shaped sponge for the center; around this center place a string (on fine wire) of selected, round-shaped sponges; wire both to the block if desired.

Now procure a very heavy iron wire or rod of sufficient length (about three feet), bend it into an irregular shape to simulate a root, and have three inches of the top end bent almost at right angles so the flower has a proper position. Then remove the parti-



86. Display of Sponges by J. T. Pepper.

ally formed flower with its block from the roll, insert the top of the heavy wire through a suitable cork that will firmly plug the hole in the wooden roll, and affix the wood. The other end of the wire is pushed down through the roll of paper; and the part showing can be covered with green crêpe paper, or pushed through two loofahs lengthwise to represent the stalk.

The flower is now in position, and the leaves can be easily attached. Procure a roll of dark-green crêpe paper and a spool of small, pliable wire from the hardware store. Cut six leaves the shape desired from the paper, cutting *across* the roll, not lengthwise; also cut six pieces of wire several inches longer than the leaves, straighten them, and with a bit of *glue* (paste won't hold) fasten a wire to each leaf, lengthwise. When dry they are readily shaped with the fingers and are simply fastened to the rod or block at the back. They will retain their shape and position if you use wire the size of a knitting needle. A bit of glue connecting the leaves where they intersect aids matters. A suitable sponge is used to cover the block and the connecting wires.

The stamen in the center of the flower is made by covering short pieces of fine wire with bits of sponge clipped from inexpensive sponges, inserting these in position, and bending the wires to the suitable shape. A very flower-like effect is produced by inserting the flat loofahs in the center of each leaf between each wired row of sponges as shown. The loofahs are first wired with the spool wire, bent to shape, and then tucked under the centerpiece and wired to the rod.

This should be the finishing touch. After placing in the window, and covering the top of the pot with a layer of sand, you have completed a picture which a lack of coloring in the photograph fails to do justice to, but from the illustration a faint idea can at least be gotten of a very pretty and really artistic display. It need only be said that the two cards seen on either side contained these legends: *"Sponges from 2 cents to* $2.00," and *"Remember where you saw sponges."* Some striking legend is almost a necessity in the window.

86. SPONGE WINDOW NO. 3.

Designed by J. T. Pepper, Woodstock, Ontario. "Do sponges grow on trees?" was a question frequently asked during the week of this exhibit, and it suggests the main theme of the display. Of

87. Spring Tonic Window by Boericke & Runyon.

course most people, in putting this question, were indulging in facetiousness, but doubtless a few inquirers were in earnest.

Three small cedar trees, with their "evergreen" stripped off, were utilized as the basis of the display. The sponges were hung on the branches, and the result was unique and attractive. Price cards indicated that 10-cent sponges, 20-cent sponges, and 30-cent sponges were shown respectively on the three trees. Larger sponges and loofahs were placed about on the floor of the window.

87. SPRING TONIC WINDOW NO. 1.

Designed by Boericke & Runyon, Los Angeles, Cal. The display shown in the accompanying illustration very largely explains itself, and the idea is certainly a clever one. Incidentally it may be said that Boericke & Runyon seem to have a knack for getting up trims that are inexpensive and simple on the one hand, and catchy and interest-compelling on the other.

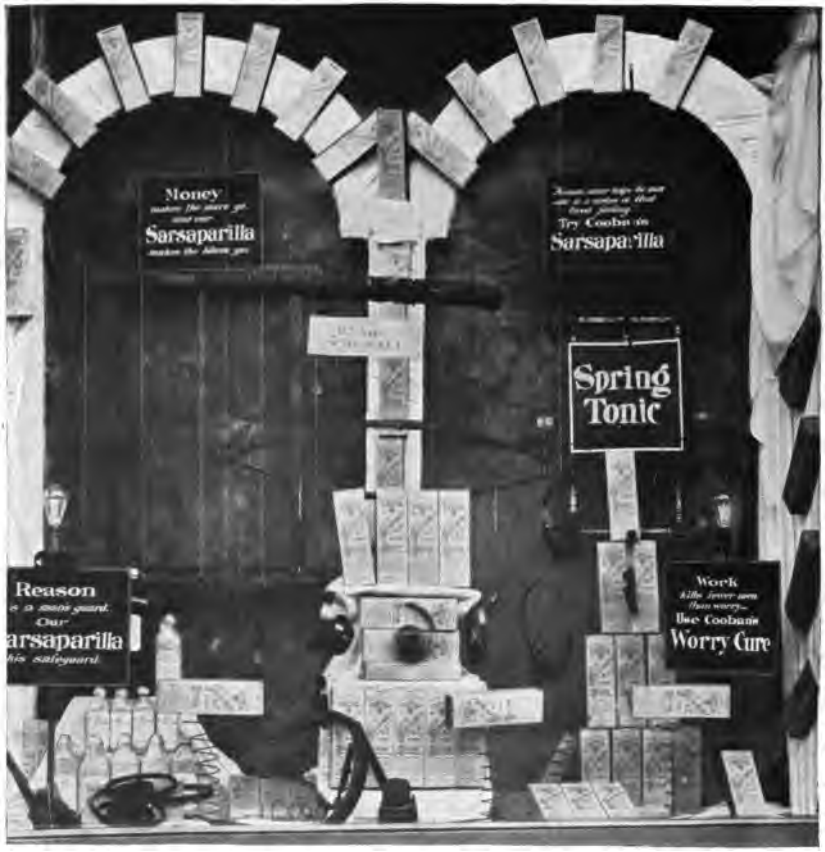
The life-buoy or preserver shown in the display was borrowed from a ship-chandler. The large placard in the center was made of one sheet and explains itself, as does also the pile of "C. C. C. Tonic" on the right, which extends around in front of the placard on the window floor. The small card in the front of the window, seen in the engraving, bears this simple message: "$1.00 a Bottle. Sample Bottle 15 cents."

Boericke & Runyon assure us that the display attracted a great deal of attention and sold "many gross of the sample bottles and several dozen of the dollar bottles."

88. SPRING TONIC WINDOW NO. 2.

Designed by B. S. Cooban, Chicago, Ill. The central idea in making this window display was that of *spring* medicines; and the idea of spring was therefore made prominent. A double arch was fitted to the back of the window. A shelf standard, decreasing in size upward, was placed in the center of the window. Both the arch and the standard were covered with white cheese-cloth; and upon this sarsaparilla cartons and elixir of iron, quinine and strychnine dummies were placed. Resting on top of the standard was a buggy spring. Suspended from the ceiling by fine wire was a bundle of sarsaparilla, and hanging from this was a card label:

"Honduras Sarsaparilla." For a background two spring-bed models were borrowed from a neighboring furniture dealer. Hanging in various places and lying around promiscuously were clock and

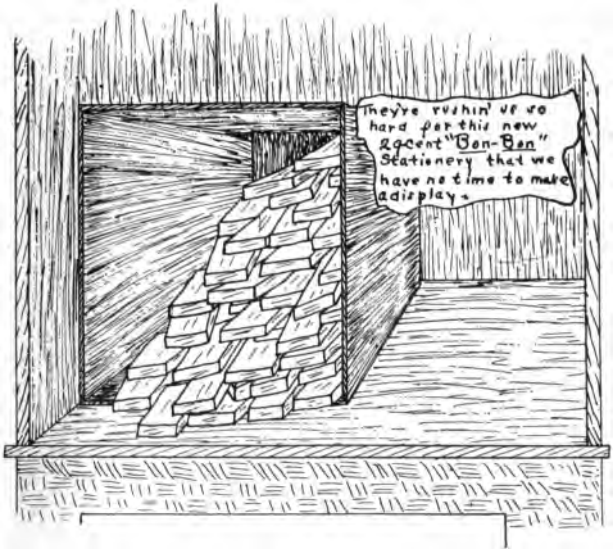


88. Spring Tonic Window by B. S. Cooban.

watch springs, wagon springs, door springs, spiral springs, and other springs that need not be named. Appropriate signs were displayed which speak for themselves.

89. STATIONERY WINDOW NO. 1.

Designed by B. A. Chambeau, New York City. The accompanying sketch gives a good idea of how the display may be made. Tip a big wooden box over in the window, and half throw, half pile in it and in front of it a lot of boxes of the line to be featured. Allow some of the boxes to be open, with contents partly spilled



89. Display of Stationery by B. A. Chambeau.

out, to increase the tumbled appearance. At the side of the box throw a lot more goods. Up against the glass, high enough so that it will not obscure the view of the display, and yet not too high to be easily read, place a sign similar to the one in the sketch. This will be more in keeping with the display—and still be artistic—if drawn on a very heavy strip of brown paper, with torn edges. The lettering should be in jet-black, preferably glossy ink.

90. STATIONERY WINDOW NO. 2.

Designed by J. R. Holt, Newman, Georgia. The background was made of newspapers, pasted all over which, in intentional confusion, were envelope slip ads. setting forth the different kinds of

writing-paper handled and their prices. The sign, "Stationery Buyers," etc., seen in the center of the back, was painted in water-colors, the two words at the top and the three at the bottom being in red, and those in the center in black. The design seen on either side of the window, and reaching up from about half-way back in

90. Display of Stationery by J. R. Holt.

the window-bed, is the lower part of an arch, the top of which is unfortunately not seen in the illustration. The top of this arch was made of a half wagon-wheel rim, and the sides of two-inch wood strips; all being covered, of course, with either cloth or paper. From the center of the arch was suspended an electric light, which was just outside the reach of the illustration and therefore not seen in it. The bed of the window was filled with the boxes of writing-paper advertised, as can be seen by the illustration; and the prices,

which should form an essential part of a window display, were given on the slips pasted on the newspaper-back of the window, as has been mentioned in the foregoing.

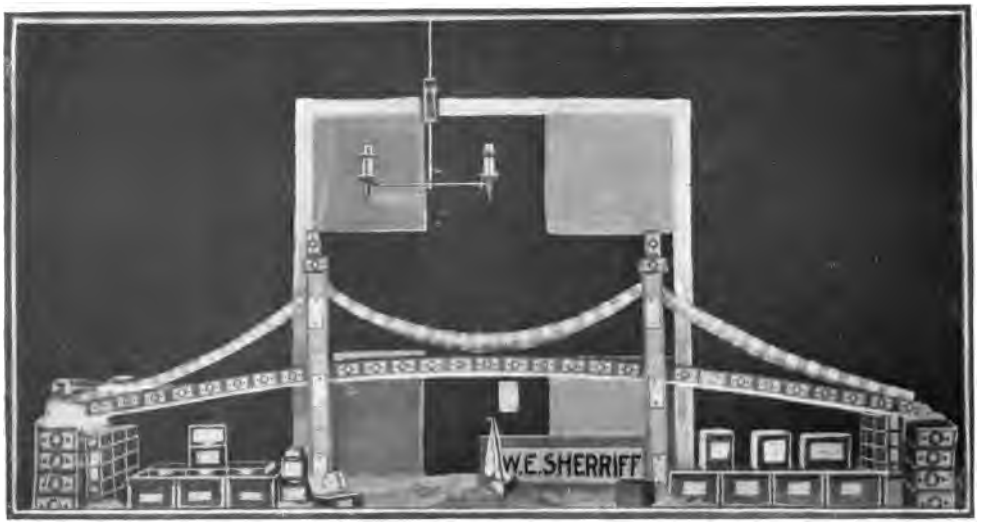
91. SURGICAL GOODS NO. 1.

Designed by H. M. Curry, Ellsworth, Kansas. The framework of the bridge was first made in the following manner: The framework for the two towers was constructed of light lumber, and was in each case 12 inches wide and 36 inches high, with a cross-piece in the center upon which rested the floor of the bridge. The two abutments were simply packing-cases 12 or 14 inches square. Then the floor of the bridge was composed of two strips of light batten lumber reaching from abutment to abutment, and resting upon the cross-pieces of the two towers. The swinging cables were made by stringing rolled bandages on wires loosely stretched. As may be seen from the illustration, two-ounce packages of absorbent cotton were placed along the floor of the bridge; one-pound packages of "hospital cotton" were tied to the framework of the towers in order to conceal them; and the same treatment was accorded the packing-cases used as abutments at either end of the window.

The Red Cross emblem was a framework 7 feet square, made of 1 by 4 inch pine strips, covered with white and red bunting and bordered with absorbent cotton. Light-green tissue-paper was crumpled in the bottom of the window to simulate water [perhaps mirrors would have been better], and a small model yacht was apparently passing under the bridge. The balance of the display was made up of various kinds of surgical dressings placed about the window. The arrangement of these may be seen from the illustration.

92. SURGICAL SUPPLIES NO. 2.

Designed by J. Jungmann, New York City. Of the three or four drug stores owned by Dr. Jungmann in New York City two of them are very unlike ordinary pharmacies. Both occupy four story and basement buildings; and both have three floors open to the public for the sale of goods. The first floor in each case is devoted to the commercial aspect of the drug business; the second floor is given up to surgical and sick-room supplies and other articles of a similar nature; while on the third floor is a department for the analysis of urine, sputum, excretions and secretions,



91. Display of Surgical Goods by H. M. Curry.

92. Display of Surgical Supplies by J. Jungmann.

drinking-water, milk, foodstuffs, and the like. Each store also has a department for the application of trusses, braces, supporters, and instruments to correct various deformities.

The display shown in the accompanying illustration was recently made in the second story window of one of Dr. Jungmann's stores —that located on Columbus Avenue. It shows an exhibit of nursing and hospital supplies. The view was taken from the platform of an elevated station; and it will be readily understood that the display appealed successfully to thousands of people who oftentimes have an idle two or three minutes while waiting for a train. People are then in a receptive mood.

93. SURGICAL SUPPLIES NO. 3.

Designed by Raymond L. Johnson, Savannah, Georgia. Place an operating table and an instrument cabinet in the window. Take three dummies and dress them up to represent surgeon, nurse, and patient. On the stand place instruments such as forceps, amputating knives, and saws; also ether and chloroform. Then put a mask over the patient's nose and mouth, and arrange surgical dressings, cottons, gauzes and oxygen gas as shown in the photograph. These complete the window.

94. TALCUM POWDER NO. 1.

Designed by J. T. Pepper, Woodstock, Ontario. Boxes, covered with white paper, were placed on the floor of the window. The sign, "Pillars of Comfort," was printed on a long piece of white paper and placed in the proper position on the front of the boxes. The "pillars" were four lengths of stovepipe, covered with newspaper and then with a red ingrain paper. The labels were white paper with the words "Talcum Powder" printed on them with rubber letters. These "pillars" were intended to represent large tins of talcum powder. Between each "pillar," and at the rear, were hung the pictures of the tennis girl. On top of the "pillars" was a board covered with white paper, and on this were rows of tins of different kinds of talcum powder. Boxes of the powder were placed on top of the boxes around the bases of the "pillars," and also along the front of the boxes which served as a foundation for the "pillars." Talcum powder tins of different kinds were also put on the floor of the window in a liberal way.

In the window were over two gross of talcum powder of five

93. Display of Surgical Supplies by Raymond L. Johnson.

94. Display of Talcum Powder by J. T. Pepper.

or six different makers. The "head in the rose" at the top of the display was a perfume advertisement.

A great many people complimented Mr. Pepper on the display and he sold a lot of talcum. It turned out that it was hot weather during the display. The hotter the weather during a trim of this kind the greater will be the results in the number of sales made.

95. TALCUM POWDER NO. 2.

Designed by A. J. Rossbacher, Kendallville, Indiana. The central feature of the display was an air-ship labeled "Otis," which could be seen sailing over the mountains and waters, while below

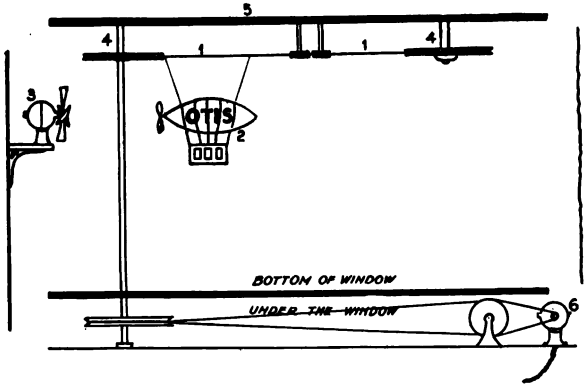


Diagram showing the apparatus for operating the air-ship: (1) belt for air-ship; (2) air-ship; (3) electric fan; (4) pulleys for belt; (5) top board; (6) water motor.

was a sign telling spectators that it was unnecessary for them to go up in an air-ship to keep cool. The same relief would be secured by using Otis's violet talcum powder!

The boxes of talcum powder, as may be seen from the illustration, were arranged on a white porch constructed in the window. The steps were made from wood, and painted white with alabastine. The pillars above were constructed of strawboard and painted white. The background of mountains and water, seen through the opening, was painted on cloth or canvas. The air-ship itself was made from wood, hollowed out and painted white. The basket below the ship was of white pasteboard, with red window sashes; and the windows were of gelatin, with one stripe of red in the middle. The propeller

95. Display of Talcum Powder by A. J. Rossbacher.

was made of tin, and so constructed that it would revolve both backwards and forwards from a draught secured through the operation of a small electric fan at one side of the window. The airship was suspended from a belt above by two invisible wires. This belt was, in turn, operated by a water motor set under the window floor in the manner shown in the accompanying diagram. Of course one may do without this feature of the display if he chooses, and simply keep the ship quiet. But a much more realistic effect is secured in the manner described.

The sides and bottom of the window were puffed with pink cheese-cloth; and, to give more color, pots of "wandering jew" were placed at each end of the wall. Violet-colored boxes of the talcum powder were displayed on the steps, and altogether the color harmony was very pleasing.

96. TALCUM POWDER NO. 3.

Designed by B. S. Cooban, Chicago, Ill. Of the display shown in the accompanying engraving Mr. Cooban has this to say:

"There is nothing special to describe in this talcum window. Empty cases and boxes were made to form a background for the display of the cylindrical tin packages of the powder, which were piled up in pyramidal form; and the impression was thus conveyed of an immense stock. There is nothing specially artistic or original about the display: it simply illustrates our policy in making displays—*i.e.,* of having one thing at a time instead of a heterogeneous bunch of everything without design or point.

"We find that at times it pays to display a large quantity of an article. It makes an impression that lasts. Occasionally, we feel at the time that a display produces no effect, but it is no uncommon thing for people to speak of it weeks afterward.

"The signs and posters used in the present display are those sent with the goods."

97. TOILET CREAM NO. 1.

Designed by A. Armor, Allegheny City, Pa. The subject of this window is Pequer's (!) Famous Pansy Cream for the face, hands, skin, and complexion. Confidentially we may whisper it in your ears that this now famous French specialty is made in Mr. Armor's back room. Years ago he wisely decided that a French flavor to a toilet preparation would "take," and the results have

96. Display of Talcum Powder by B. S. Cooban.

abundantly justified his view. By continuous and adroit "pushing" he has worked up an annual sale on the preparation averaging from 15 to 20 gross! Not bad, is it? He puts it up in two- and four-ounce Western oval bottles and retails them at 15 and 25 cents.

Well, so far as the display is concerned, it was made in the following manner: A pyramid was formed of the blue boxes in which the preparation is put, and against these the preparation was

97. Display of Toilet Cream by A. Armor.

placed, as can be seen from the illustration. The contrast of white and blue made a very pretty effect. The young woman who graces the center of the scene is a "Sen Sen" damsel, and came in just in time, says Mr. Armor, to serve a good and useful purpose! Her pretty picture-face and lifelike appearance added much to the display. The card at the top of the pyramid was made by sticking in the center a pretty colored picture of pansies, and on the sides the letters which spelled the name of the preparation.

98. TOILET CREAM NO. 2.

Designed by B. S. Cooban, Chicago, Ill. A house-like structure was built with a shed roof. This was made of cheap, half-inch boards, forming frames that, when put together and covered with

98. Display of Toilet Cream by B. S. Cooban.

muslin, gave a solid appearance. The services of a paperhanger were called in, and he fixed up quite a pretty little room; the ceiling was paneled and the side walls had quite a wide frieze, with a strip of red paper bordered with narrow gold molding.

A display stand in the form of steps was fitted in the right-hand corner and was covered with maroon-colored cheese-cloth. Another one was put in the other corner rising against the back, and

a pyramid was put in the center; both were likewise covered with maroon cheese-cloth. The floor of the window was covered with white cheese-cloth. The corner steps and the pyramid in the center were used for the cooling cream, and the smaller steps for the cold cream. Piles of each were scattered around on the bottom.

99. TOILET CREAM NO. 3.

Designed by H. M. Curry, Ellsworth, Kansas. This window was used to exploit "Hazel Cream," a home-made specialty, and it may be mentioned in passing that the several placards about the window, also bearing upon the merits of the product, were themselves painted by Mr. Curry.

A low background, 20 inches high, was built of 1x4 lumber, covered with muslin, and painted a light green with alabastine. The square frame behind the pyramid of toilet cream was made of wood covered with a 9-inch wall-paper border of roses and violets. The round sign, "Hazel Cream," surmounting the apex of bottles, was made by cutting the letters out of a heavy red card and covering the back of the card with tissue-paper so as to make a transparency. At night an electric light, placed behind this sign, made it particularly effective as a transparency.

The four easel signs arranged on either side of the pyramid of hazel cream were painted on white cards in red and black. The pyramid for the cream was built of semi-circular shelves of wood and heavy cardboard, supported on empty cigar boxes and covered with white cheese-cloth.

100. TONIC.

Designed by Boericke & Runyon, Los Angeles, California. "C. C. C. Tonic," a Boericke & Runyon product, is the theme of the display, and it will be seen that the central idea of the trim is an ingenious play upon the word "constitution." A document representing the constitution of the United States is placed upon a flag-covered pedestal, and the legend on the large placard tells the story. Bottles of the tonic are placed in the window to complete the tale.

The constitution of course had to be rigged up for the occasion. A roll of stiff white paper was made; it was tied with a documentary red ribbon and fastened with a plain gold seal; and the legend, "Constitution of the United States," was then printed

99. Display of Toilet Cream by H. M. Curry.

100. Tonic Window by Boericke & Runyon.

on in old English letters. The large flag was borrowed for the occasion, and was draped over a box in a manner sufficiently shown by the illustration. Huckleberry branches were placed in jars as a background for the window, but these may be used or omitted, as one's taste may dictate.

The bottles of the tonic—not too many of them—were scattered around the window floor, and at the left hand there was also a pile of circulars exploiting the product, with a placard just behind them bearing this announcement: *"These circulars tell you all about it—come in and get one."*

101. TOOTH-BRUSHES NO. 1.

Designed by F. H. de la Rue, Guernsey, England. This design is similar to window number 103, contributed by H. F. Ruhl, of Manheim, Pa. The handle of the large tooth-brush was sawed out of a plank and then finished and labeled. The tooth-brushes

101. Display of Tooth-brushes by F. H. de la Rue.

proper, representing bristles of the large brush in this case, were inserted in holes. One of the placards read as follows: "If a Tooth-brush Costing 1 Shilling Sheds its Bristles in One Month, Come Back for a New One." The other legend was: "Our Shilling Tooth-brushes Cannot be Beaten at the Price."

102. TOOTH-BRUSHES NO. 2.

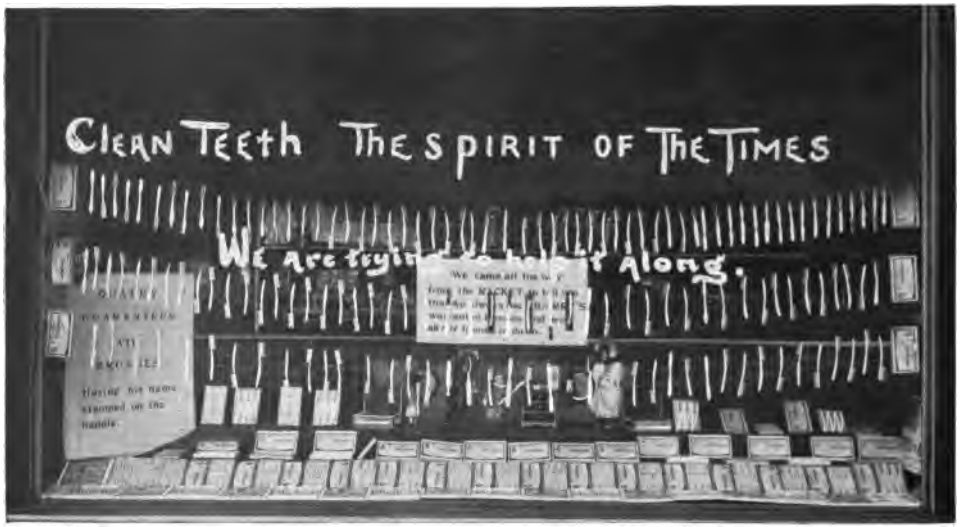
Designed by G. Claude Drake, Ann Arbor, Mich. The three rows of suspended brushes were fashioned by stretching pairs of cords across the window and twisting the brushes in them as shown by the engraving. In the center of the window, on the floor, was a raised platform covered with imitation oak flooring; and on this were a family of dolls, with tooth-brushes in hand, placed about small mirrors and a bureau. This feature of the display is not very clearly indicated by the illustration. Elsewhere on the window floor boxes of tooth-brushes were placed. A card hanging suspended above the dolls bore this statement: *"We Came all the Way from the Racket* [evidently a local reference] *to Tell You that We Always use Quarry's Warranted Brushes and Wish Our Friends to Do So."* A large placard at the left of the window read as follows: *"Quarry Guarantees all Brushes Having his Name Stamped on the Handle."* During the week that the display was being made in the window a display adv. was kept running in the daily papers bearing this announcement: *"Tooth-brushes—All Kinds—All Shapes—All Prices. See Window Display in Quarry's Campus Drug Store."*

"Clean Teeth the Spirit of the Times. We are Trying to Help it Along"—this was printed on the window-pane, as may be seen from the engraving. A mixture of whiting, acacia, and water was used for the purpose; and this can be made of any color by the admixture of dry colors added to the whiting before it is mixed with the water. Mr. Drake says that "during the first *day* this display was in the window we sold more tooth-brushes than in any *week* of the previous history of the store!"

Pretty good record, wasn't it?

103. TOOTH-BRUSHES NO. 3.

Designed by H. F. Ruhl, Manheim, Pa. The central feature of this window was quite clever. It was a monster tooth-brush composed in the following manner: The handle was made of soft pine, and was 6½ feet long, 6 inches wide, and 1½ inches thick. The board was first cut into a shape like the handle of a tooth-brush, and then the edges were carefully rounded and sand-papered. Tooth-brushes were afterwards placed in it in such manner as to represent bristles. For this purpose holes three-sixteenths of an inch in



102. Display of Tooth-brushes by G. Claude Drake.

diameter were first made in the board, and with a chisel were enlarged in size and shape in order to fit the ends of the tooth-brush handles. About 100 brushes were required. Mr. Ruhl informs us that soft wood must be used. The tooth-brushes will not remain in proper position unless the wood is so soft that the handles can be forced into the holes. The position of the brush in the window

103. Display of Tooth-brushes by H. F. Ruhl.

is shown by the illustration, and it is only necessary to add that the floor of the window was covered with tooth-brushes thrown in carelessly. A placard braced up in the center of the floor read as follows: *"If a brush costing 25 cents or more sheds its bristles in two months, come back for a new one!"* Mr. Ruhl says that the display attracted a great deal of attention and sold a large number of brushes.

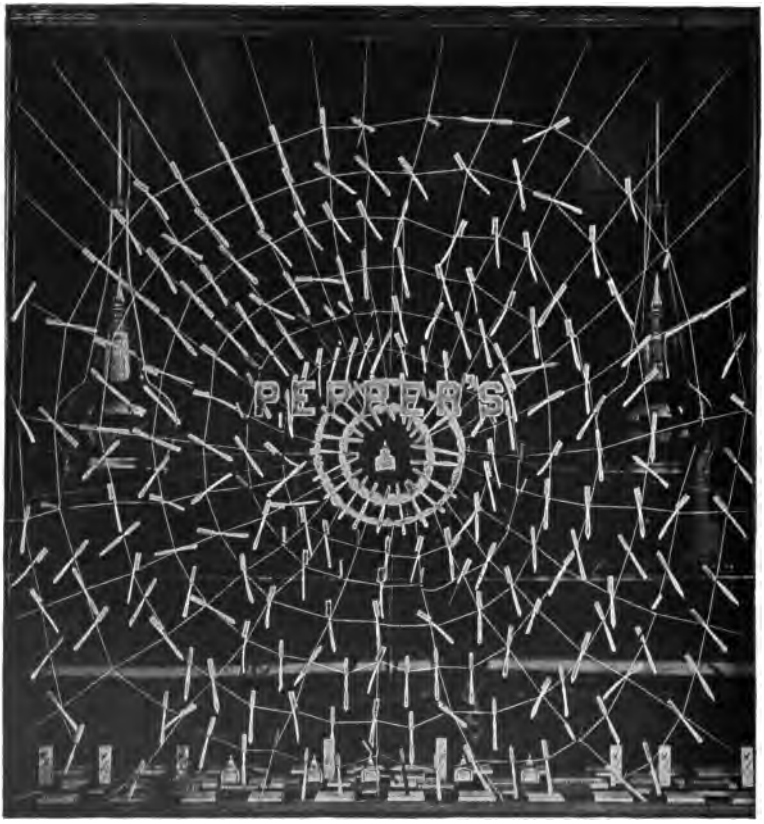
104. TOOTH BRUSHES NO. 4.

Designed by J. T. Pepper, Woodstock, Ontario. Mr. Pepper thus describes the window:

"The design of this window display was a spider's web made of heavy light-colored manila twine, two balls of which I bought from

my wholesale druggist at fifteen cents each. I used one and a small part of the second, so you see that the material to produce this display was not expensive.

"I took a hoop from a sugar barrel, and a smaller one from a



104. Display of Tooth-brushes by J. T. Pepper.

keg; the smaller hoop I placed inside the larger one, so that the two circles were about four inches apart. These I covered with white cheese-cloth, although I think now that it would have looked better

if the cloth had been colored pale pink or blue. Across the two circles we fastened many tooth-brushes about two inches apart with twine. This comprised the center of the spider's web, and as for the rest the accompanying illustration will show the design better than it can be described in words.

"In the center of the smaller circle we suspended with invisible wire a bottle of our own tooth-powder. The central design itself—the hoop—we suspended with our manila twine in the center of our window about two feet back from the glass. At the side opposite to which the first string was tied to hold this design up in the window, we fastened another string to hold it taut and attached it to the bottom of the window. In a similar way we fastened strings to either side of the circle and tied these to the sides of the window, so that this central design was held quite firmly in the center of the window space about two feet from the plate glass.

"The radiating lines of the cobweb were made by fastening strings to the outside circle and leading these, equally distant from one another, to the window frame, and tying them there to small nails driven into the wood near the glass. On these radiating strings the circular strings to the cobweb were attached, and at each intersecting point a loop knot was made and the tooth-brush held in position by putting it in this loop and tightening the string. It is a very simple act and answers the purpose admirably.

"The making of the cobweb looks like a lot of work, but in reality it was easily and quickly done. By having the centerpiece of the cobweb about two feet away from the glass, and the radiating lines leading from that to the sides of the window-frame near the glass, the structure presents a concave appearance to the onlookers from the outside, and no matter on what part of the cobweb the eye of the passer-by may fall, it naturally and unconsciously follows the radiating lines to the center.

"On the floor of the window we placed tooth-brushes, tooth-powders, tooth-pastes, and liquid preparations for the teeth."

105. TOOTH PRODUCT NO. 1.

Designed by B. S. Cooban, Chicago, Illinois. A three-inch strip of wood at the back, and about six feet from the floor of the window, and covered with cloth, was draped with blue and white cheese-cloth, made to hang in festoons, with the two colors alternating.

The accompanying illustration clearly shows the arrangement, but not the colors of course. The floor of the window was covered with white cheese-cloth. In the center a square base about six inches high was made from a box covered with blue cheese-cloth, and on this stood the design of a large bottle of the powder; this was cut from heavy pasteboard and transformed into a fairly good repro-

105. Tooth Product Window by B. S. Cooban.

duction of a bottle of the product by a sign painter. At either end of the window was a step pyramid, made from various sized boxes; this was covered with white cheese-cloth, and a strip of blue cloth was puffed down the corners and sewed in position. These pyramids were used to display bottles of the powder; and other bottles of it, as well as tooth-brushes, were scattered about the floor of the win-

dow in a careless fashion, as though we had lots of them. Bottles were suspended from the strip at the back, and also from the electric light fixtures. Two strings of brushes were festooned diagonally across from corner to corner; and the two signs seen in the illustration completed the display. It made a very pretty window, and attracted much attention.

106. TOOTH PRODUCT NO. 2.

Designed by Andrew R. Cunningham, Detroit, Mich. The framework of the central design was made in this way: Two lines of narrow, thin strips of wood, four inches or so apart, were bent

106. Tooth Product Window by Andrew R. Cunningham.

in a half-circle and fastened in that shape by means of cross-pieces nailed on at every four inches. This frame was perhaps eight feet long and four feet high. This makes a design too large for many windows, but Mr. Cunningham's, however, is large enough to accommodate it easily.

The cloth was plain cheese-sacking in red, white, and blue. It

was made to cover the frame entirely, so that the woodwork at the back would not be seen when the design was viewed from the inside of the store. The half-circular sign seen in the center was part of a barrel head, painted white, with the words, "Diamond Tooth Powder, 25c," painted in black. Composed of wood, it was heavy enough to hold the drapery back in the center, and to permit of the latter being hung in graceful folds.

Mr. Cunningham calls his preparation "Diamond tooth-powder," and to concentrate attention upon this brand name a number of bottles of the powder were arranged in the form of a diamond just in front of the converted barrel-head; and on either side was a box of tooth-brushes, supported at an angle. More bottles of the powder were also arranged in diamond form at either end of the window, and in the center of each of these groups another box of brushes was placed, supported at an angle, as were those in front of the drapery. And, besides these several boxes of brushes, individual brushes were fastened on to the framework, as may be seen by the illustration.

The general effect of the display was pleasing and attractive, and had that simplicity which is essential to good results. Possibly, however, if the framework of the central design had been diamond in shape instead of semicircular, thus concentrating attention still more upon the brand name of the product, the display would have been improved; still, without this, it was an uncommonly good and striking display, and it accomplished that for which it was intended —it sold the goods!

The whole thing—framework, cheese-cloth, and all—cost but $1.19.

107. TOOTH PRODUCT NO. 3.

Designed by Joseph F. Hostelley, Collingdale, Pa. A light novelty sewing basket of the table variety was borrowed from the ladies at home and made to support a choice potted begonia in a large jardiniere in the center of the window space. About the sides of this vessel a row of the dentifrice was rested. Bottles of the preparation were piled around the base of the table. To the right and left of the center, the tooth-wash was stood on pasteboard boxes labeled just as the bottles were. Some of the bottles were wrapped in a glossy, wine-colored paper, the rest were unwrapped. The framed sign hanging over the exhibit reads: *"Verolia's Exquisite Venetian*

Dentifrice. Price 25 cents. White Teeth—Hard Gums—Sweet Breath." The background for the trim is formed of two draped curtains of white cheese-cloth before a flowered curtain of some

107. Tooth Product Window by Joseph F. Hostelley.

light, thin material stretched entirely across the back of the window. The window floor is covered with white cheese-cloth. Size of display space, 2 x 5 feet.

108. TOOTH PRODUCT NO. 4.

Designed by Boericke & Runyon, Los Angeles, Cal. The cut is unfortunately poor, but it is after all clear enough to show the central idea of the display—an idea which was certainly a very clever one. A large map was hung in the back of the window, and baby ribbon was run from various places on it to the bottles at the left containing the several ingredients entering into the manufacture of the "Listerol Dentifrice" being advertised. The large placard gives the key to the situation: *'The Whole World is Drawn upon for Ingredients for Listerol Dentifrice."* Camphor was shown to come from

108. Tooth Product Window by Boericke & Runyon.

Yokohama, oil of rose from Constantinople, sugar from Honolulu, orris root from Florence, and so on through the list. The finished product was exhibited at the right of the window. There was a heap of white powder on a sheet of paper, and around this were placed the bottles of the powder and the tubes of the paste.

109. TOOTH PRODUCT NO. 5.

Designed by George B. Evans, Philadelphia, Pa. In this window a generous exhibit is made of "Evans's Dentifoam." A low cherry-framed mirror, behind which thin, white curtains hang, forms the background for this exhibit. The placard resting against

109. Tooth Product Window by George B. Evans.

the semicircular steps in the center reads as follows: "Evans's Dentifoam, 25c. Preserves and whitens the teeth." The sign suspended above the center of the exhibit gives the onlooker this information: "Evans's Dentifoam, 25c. A liquid soap without the taste of soap to wash the mouth and leave an agreeable taste and smell." Price tags were fastened to the necks of many of the bottles.

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